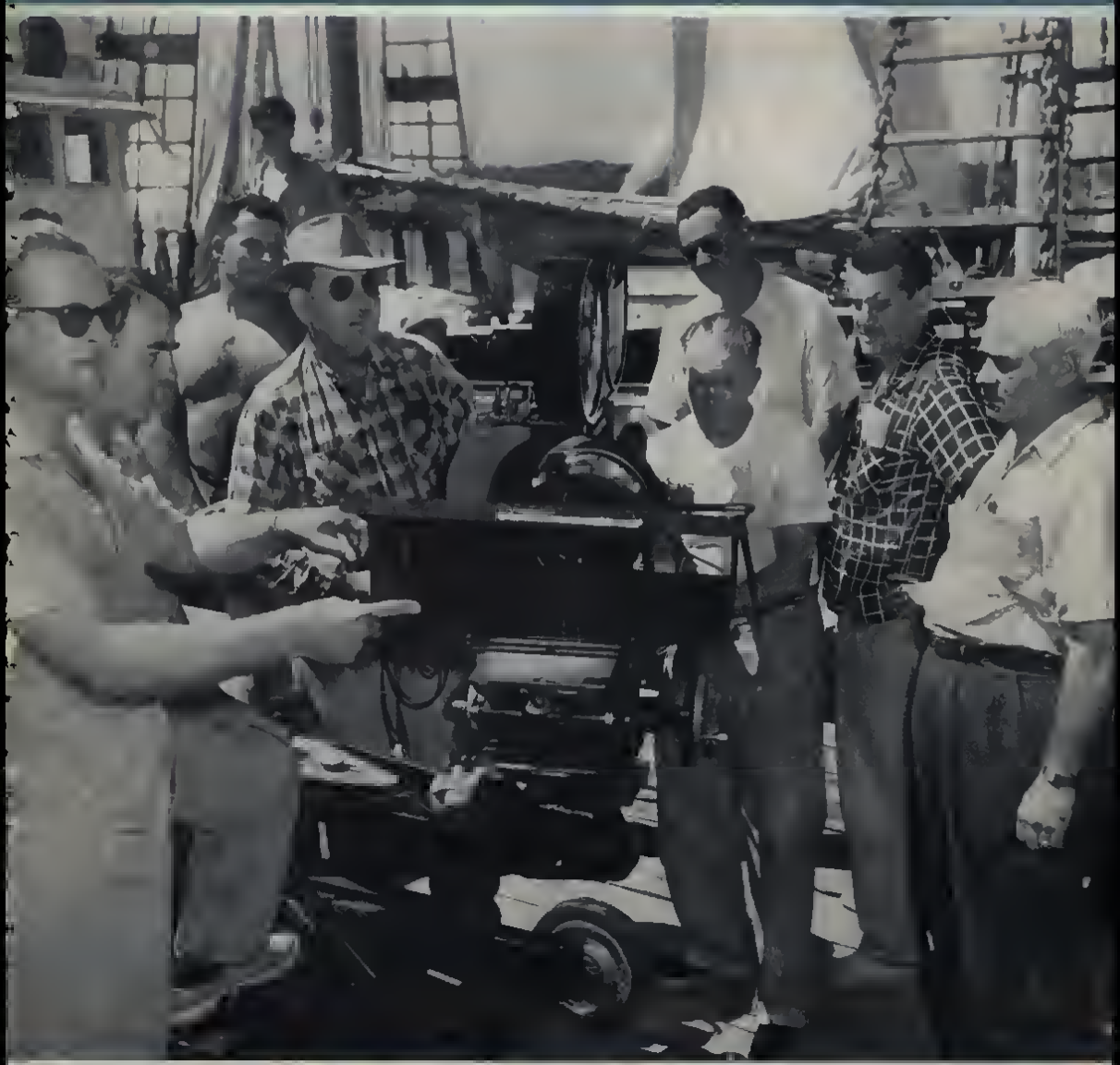
AMERICAN

OCTOBER • 1955

Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY



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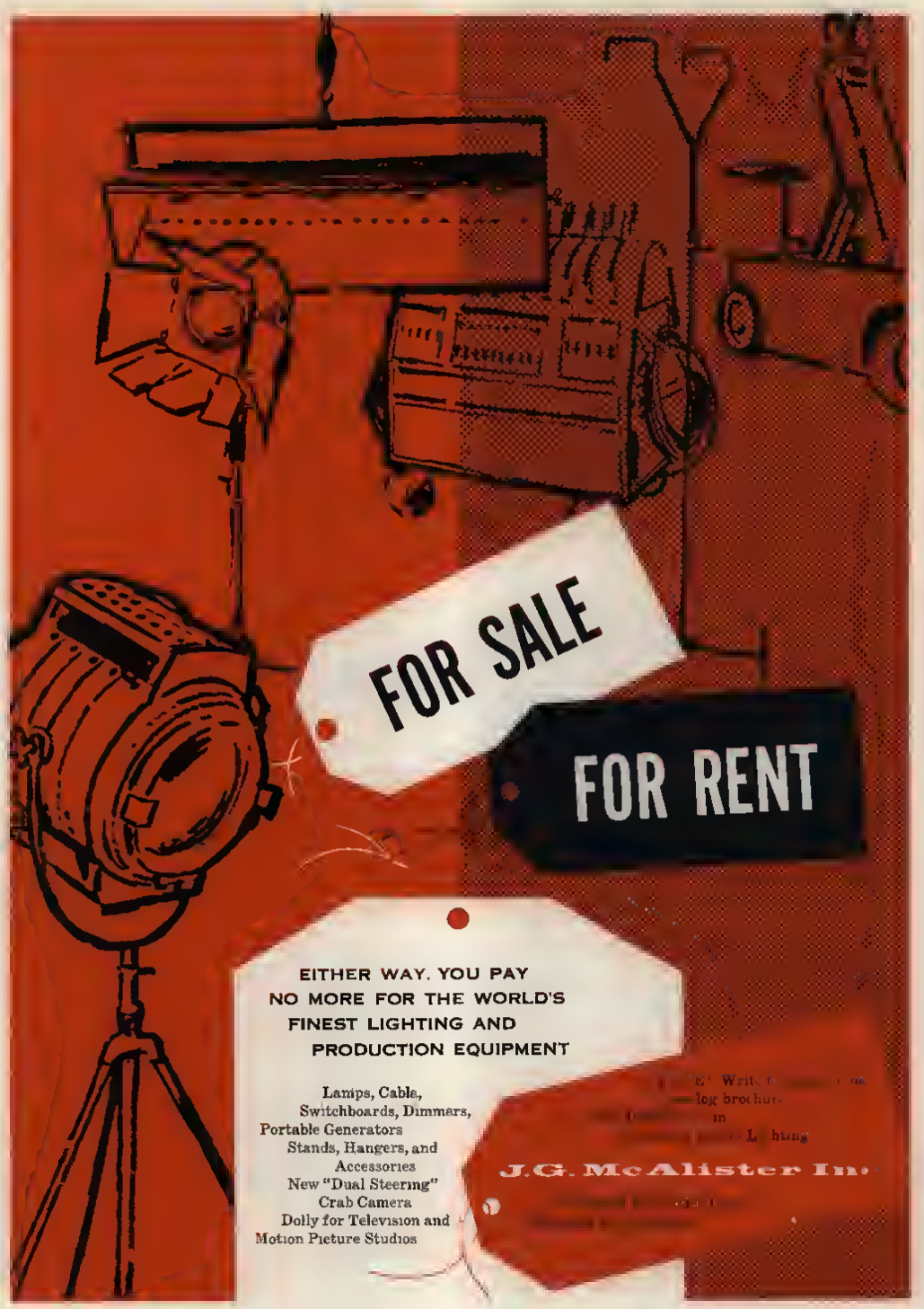
- The Superscope Process
- CinemaScope on 55mm Film
- [illegible]

25c
FOREIGN 35c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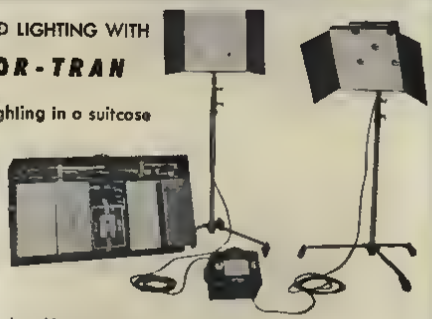

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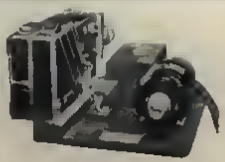

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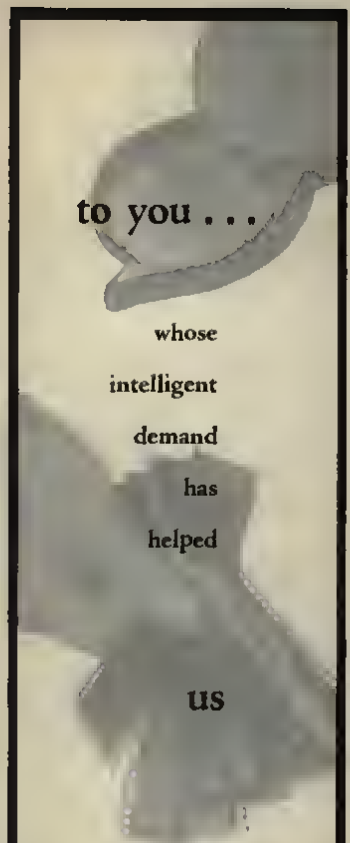

AMERICAN

Cinematographer

THE MAGAZINE OF MOTION PICTURE PHOTOGRAPHY
PUBLICATION OF THE AMERICAN SOCIETY OF CINEMATOGRAPHERS

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ON THE COVER

TO CHARLES G. CLARKE, A.S.C. (in checkered shirt, hat and sun glasses) fell the honor of being first director of photography to shoot a feature picture with 20th Century-Fox's new 4X-55mm camera. Scene is Boothbay Harbor, Maine, where initial scenes of T.C.F.'s "Carousel" are being filmed. Sol Halprin, A.S.C., one of the camera's developers, is at far right. Article describing camera appears in this issue, beginning on page 582.

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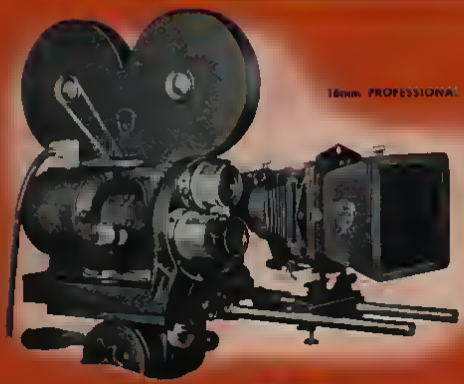

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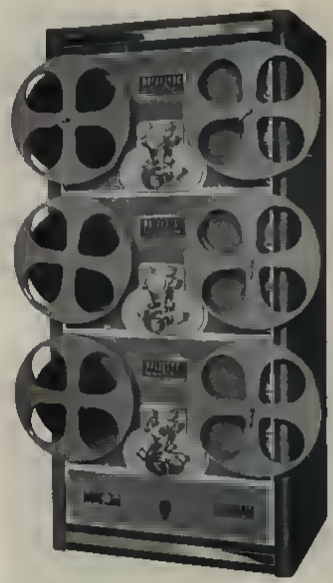

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CHICAGO—Zenith Cinema Service, Inc., 3252 Foster Ave., Chicago 25, Ill. IRving 8-2104

SAN FRANCISCO—Brooks Camera Co., 45 Kearney St., San Francisco, Calif. EXbrook 2-7345

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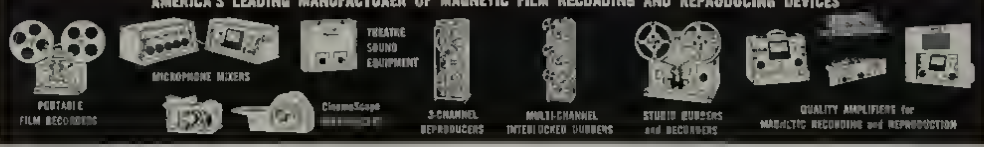

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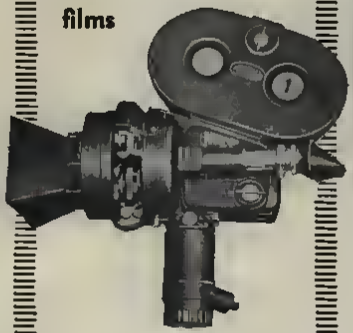

For tough and trying assignments, ARRIFLEX 35 is in a class by itself. Reflex focusing through photographing lens while camera is operating—this is just one outstanding ARRIFLEX feature.

Equipped with bright, right-side-up image finder, 6½ x magnification. Solves all parallax problems. 3 lens turret. Variable speed motor built into handle operates from lightweight battery Tachometer registering from 0 to 50 frames per second. Compact, lightweight for either tripad or hand-held filming. Takes 200' or 400' magazine. Write for free folder.

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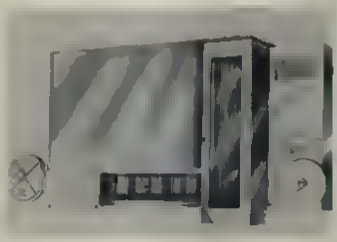
WHAT'S NEW

. . . in equipment, accessories, service

Auto-Collimator

Benjamin Berg Company, 1410 No Van Ness Avenue, Hollywood 28, Calif., is U. S distributor of the Taylor-Hobson Camera Focus Auto Collimator Device enables the camera operator to carry, as an entirely self-contained and self-checking unit, an instrument to set the camera lens in a focus at infinity Thus any cameraman can check, instantly, the accuracy of the infinity scaling of any lens in use, right on the camera, without the need of shooting test films.

Net price is $375, F.O.B. Hollywood



All-purpose Pracessar

S.O.S. Cinema Supply Corp., 602 West 52nd St., N. Y., announces a new all-purpose automatic film developing and reversal processing machine. Trade named the Bridgamatic, Jr., Type RA. it takes the new pre-hardened emulsions, including Eastman Tri-X reversal.

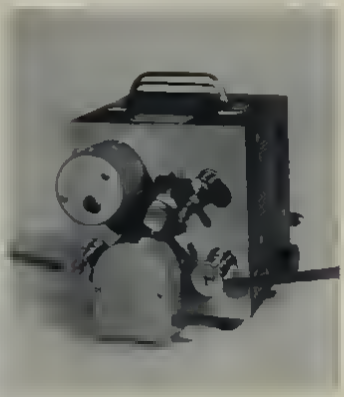
Unit features a variable speed control allowing changes in developing time from 1½ to 12 minutes. and will process at the rate of 1200 ft. per hour at normal temperature, according to the manufacturer

A time payment plan is being offered with trade-ins of professional equipment accepted as down payments. For complete information on the 14 varieties of Bridgamatic machines. write the manufacturer direct Prices start at $1095.00

Fast Film Filter

Eastman Kodak Company, Rochester, N. Y., has introduced a new neutral density filter which minimizes or reduces amount of light reaching the film when high-speed films such as Tri-X are used. The light reduction is equivalent to three lens stops

New filter will be known as the Kodak ND 3 and will be available in three Series sizes for use with Kodak Combination Lens Attachments.



Optical-Magnetic Reader

Pictured above is Precision Labora tories' Model 800, Series RL, precision Optical-Magnetic Sound Reader, designed for editing either variable area or density optical tracks or 16mm, 35mm or ¼-inch magnetic tracks

Sound is "read" by placing film with sound track on reader with track facing operator, Self-contained is a 4-watt high-gain amplifier, which operates the 117-V, 60 cycle AC heavy duty Alnico-V speaker,

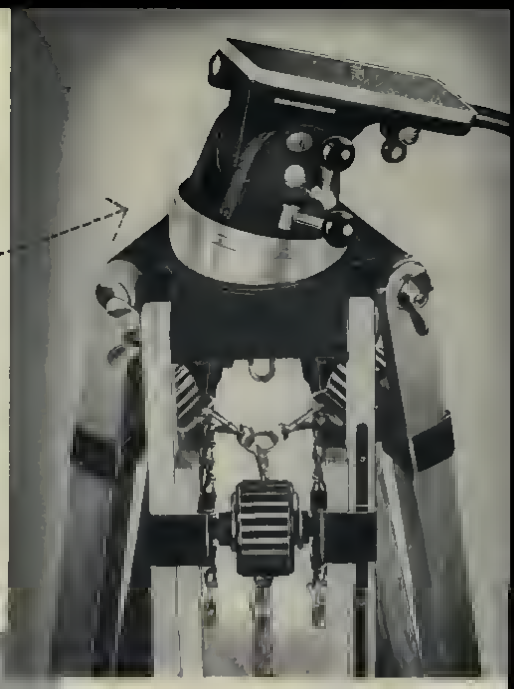
More complete details may be had by writing the manufacturer at 1139 Utica Ave., Brooklyn 3, N Y.

Automatic Rewind

O'Dell Industries, Inc., 3975 Lake Michigan Drive, Grand Rapids, Mich,

(Continued on Page 570)

The Hemispherical Ball-Joint Head



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ARRI 16 TRIPOD

Here's the kind of tripod you'd expect from the maker of the famous Arriflex cameras — a tripod with the most advanced features in the field.

One outstanding Arri-exclusive is the Hemispherical Ball-Joint Head. No matter how uneven the ground or how tilted the tripod — this head permits you to level your camera without touching the tripod legs. And a built-in spirit level tells you when you're 'set'.

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ARRI 16 SHORTY

Supplied less head. Uses Hemispherical Ball-Joint Head Interchangeably with Arri 16 Tripod.

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	ARRI 16 TRIPOD	ARRI 16 SHORTY
WEIGHT	13½ lbs	8½ lbs less head
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Maximum	65 inches	21 inches
Minimum	15 inches	9 inches
CLOSED	42 inches	22½ inches
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NOTE: Prices, Weights and Measurements include Head, except where otherwise stated, and are subject to change.

THE ARRI 16 TRIPOD

Also gives you these important features:

- **HEMISPHERICAL BALL-JOINT HEAD** — precision-machined ball-and-socket (4½" diam.) perfectly mated for easy adjustment and secure locking action.
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- **PATENTED TRIPOD SCREW** — fits both foreign and American tripod sockets. Outside thread section is for foreign cameras. When used with American cameras, it retracts, and inner "American thread" engages camera.
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- **TIE-DOWN LIPS** — for attaching to dolly or clamps.
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WHAT'S NEW

(Continued from Page 568)

offer the O'Dell-O-Matic automatic rewind unit for 8mm and 16mm movie projectors. Device completely eliminates the nuisance of rewinding movie film after each screening. It rewinds the film automatically as it is being projected.

List price is $19.95.

4-Lamp Light Bar

Eastman Kodak Company, Rochester, N. Y., introduced last month a new 4-lamp light bar for motion picture photography. The unit is recommended for use by movie amateurs as well as TV, industrial and educational film makers, since it provides far greater effective light coverage than has heretofore been provided by 2-lamp light bars.

The four lamps will give sufficient light for shooting motion pictures with Kodachrome film at distances up to 18 feet, using a stop of f/1.9

Two switches incorporated in the bar permit using only two of the four lamps when making closeups.

Unit, which is tradenamed the Brownie 4-Lamp Movie Light, is readily usable with most movie cameras, 8mm or 16mm, that are equipped with a standard tripod socket. List price is $8.45.

Tripod Triangle

Cinekad Engineering Co., 500 West 52nd St., New York, announces a new type triangle for tripods, which features "deep-hole" leg nests, and special locking devices that secure legs to triangle. Salient feature is the mobility offered by three 3-inch heavy-duty rubber-tired swivel casters, each equipped with a locking device. Triangle folds readily and weighs but 7 lbs. Literature is available.

(Continued on Page 616)

Auricon Hollywood

"Auricon Pro-600" with Single-Lens "C" Mount, Tele-Finder Objective, plus Standard Auricon Finder

"Auricon Pro-600" with Critical Ground-Glass Focusing, available on 3-Lens Turret Model.

Announcing THE ALL NEW "AURICON PRO-600" for 16mm optical sound-on-film

- ★ Self-blimped for completely quiet studio operation. The whisper-quiet film flow of The "Auricon Pro-600" is silent proof of precision design. Your sound-recording microphone never picks up "Pro-600" Camera noise!
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- ★ Sold with 30 day money-back guarantee, you must be satisfied!

Write for free illustrated "Auricon Pro-600" literature and price schedule.

Auricon Hollywood

"Auricon Pro-600" features Push-Button "On-Off," with safety-interlocked film-flow mechanism

"Auricon Pro-600" Turret Model with "Zoom" type Lens and Finder in use.

Auricon Hollywood

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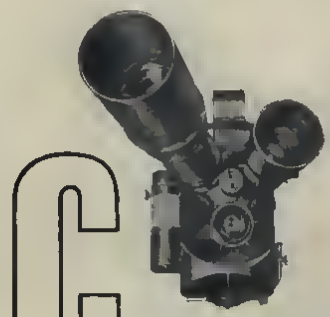

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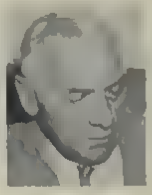
INDUSTRY NEWS

Players, directors and cameramen, still living, who made distinctive contributions to the American Cinema within the memorable "silent" era from 1915 to 1925 are to be honored in ceremonies planned for November 19th in Rochester, New York



Jack Rose

The event, The George Eastman House Festival of Film Artists, is an undertaking of the George Eastman House memorial. One of the industry's most notable figures, Jesse L. Lasky, is serving as the chairman Serving on his committee as representative of industry cameramen is Jackson J. Rose, A.S.C.

Rose, veteran Hollywood cinematographer, is ideally suited to the task in view of his early-day Hollywood experiences and his vast library of memorablia on the industry and its personnel

It has been Rose's task in recent weeks to research existing records and compile a list of the outstanding cameramen of the 1915-1925 era Aiding him also is the fact that he is personally acquainted with most of the cameramen who have served Hollywood studios for more than four decades.

Similar research and evaluation is being done by committeemen representing actors, actresses, and directors

The twenty artists to be honored will be chosen by ballots which will be mailed to the known cameramen. players and directors whose names are submitted to Eastman House by the committee.

In addition to Jesse Lasky and Jackson Rose, others aiding in the project are screen producer Carey Wilson, serving as Vice Chairman and representing the Screen Producer's Guild; Jack Mulhall. for the Screen Actor's Guild; and Frank Borzage, the Screen Director's Guild.

Aiding the Eastman House Staff. under the direction of General O. N Solbert, will be Richard Griffith of Museum of Modern Art; W. Ward Marsh. film critic of the Cleveland Plain Dealer. and James Card, Curator of Motion Pictures at Eastman House.

• • •

Cinepanoramic, French anamorphic lens described in American Cinematographer for September. 1953, is being used by Republic Studio in the production of wide-screen pictures of the CinemaScope type.

Films shot with the Cinepanoramic lens can be projected through Panavision, CinemaScope, Superscope or other anamorphic projection lenses

The Cinepanoramic lens is an "attachment" type anamorphic lens, being mounted before the regular camera lens in photography.

Republic's first Cinepanoramic feature will be "The Maverick Queen," starring Barry Sullivan, Scott Brady and Barbara Stanwyck, Jack Marta is doing the photography.

• • •

A new industry award for outstanding technical contributions to color motion pictures was announced by Dr John G. Frayne, President of the SMPTE at the Awards Session of the Society's convention in Lake Placid early this month. It was announced that the new award, to be called the Dr. Herbert T. Kalmus Gold Medal Award, would be presented first in 1956.

It is the opinion of the SMPTE that color has achieved a position of such prominence and stature in the technology of motion pictures that major contributors to its scientific progress should be recognized and honored.

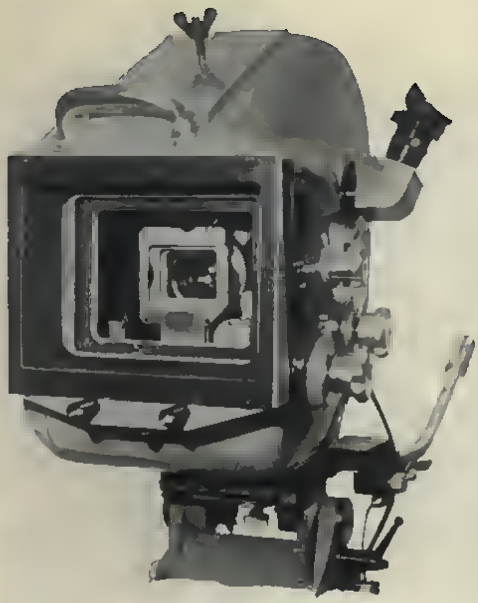
• • •

Du Pont's "paper-thin" motion picture film base, "Cronar," came a step nearer reality last month with the start of production of the polyester film base at Du Pont's new plant at Parlin, New Jersey. Start-up of the plant comes after eight years of research and development costing more than $6 million and after approximately two years of construction.

After several weeks of run-in operation, the plant will begin continuous production of Cronar film base, to be coated first with DuPont graphic arts photographic emulsions.

Motion picture products have next priority, and it is likely that most other Du Pont photographic film products will be converted to the thin-but-tough polyester base as production capacity permits

Cronar, produced from a pilot plant during the past three years, has shown considerably better durability and dimensional stability than any other film base, say Du Mont engineers



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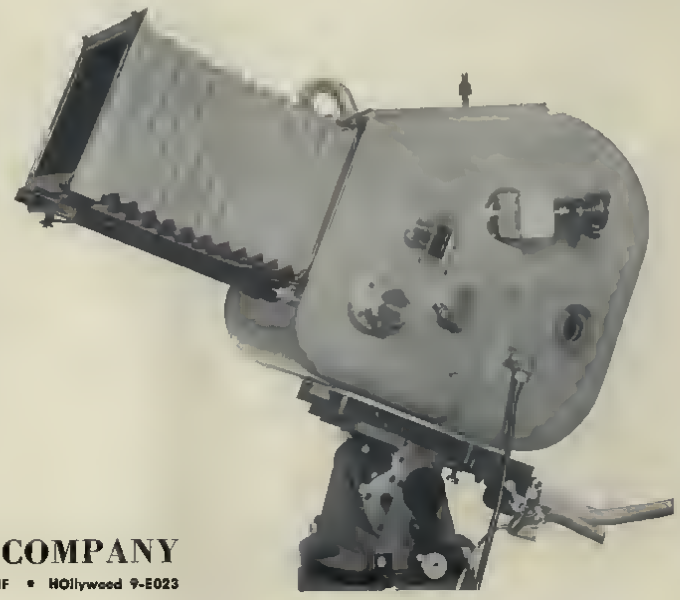

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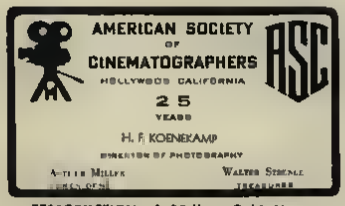
HARRY HALLENBERGER (left), for 28 years a member of the American Society of Cinematographers, receives the Society's 25-Year Gold Membership Card from A.S.C. President Arthur C. Miller at the Society's September monthly meeting, at which time more than forty A.S.C. members were so honored. At right, calling off the 25-year membership roster is Walter Strenge.

RAY JUNE (left), who also received a 25-Year Gold Membership Card, looks over copies of the Society's "1930 Cinematographic Annual" and reminisces on the "good old days" of Hollywood picture making with A.S.C. Associate Sid Solow. Latter is V-president and General Manager of Consolidated Film Industries' Hollywood Lab.



REPRODUCTION of 25-Year Gold Membership Card presented to some forty members of the A.S.C. in ceremonies at the Society's September dinner-meeting.

Forty-three members of the American Society of Cinematographers with records of membership in the Society for 25 years or more were honored with gold membership cards at the Society's September meeting in Hollywood. Paying tribute to the Gold Card members was a record turn-out of 110 members and guests.

Only those members whose 25 years of affiliation with the Society have been continuous were so honored. Among the 43 were three Charter Members—Arthur Edeson, Victor Milner, and Charles Rosher.

Others presented with Gold Cards were: David Abel, John Arnold, John Boyle, Dan Clark, Charles G. Clarke, Faxon Dean, Ed Du Par, Elmer Dyer, George Folsey, Alfred Gilks, Ernest Haller, Harry Hallenberger, Fred Jackman, G. Floyd Jackman, Ray June, Glenn Kershner, H. F. Koenekamp, Charles Lang, Arthur C. Miller, Hal Mohr, Ira Morgan, Ernest Palmer, Sol Polito, Harry Perry, Paul Perry, Len Roos, Jackson Rose, George Schneiderman, John Seitz, Henry Sharp, Douglas Shearer, Edward Snyder, Mack Stengler, Karl Struss, James Van Trees, Joseph Walker, Gilbert Warrenton, Frank Zucker, Charles Herbert, and Charles Bell.

Terms of membership for Gold Card members range from 25 to 36 years with Edeson, Milner and Rosher exclusively in the 36-year bracket.

The Society, now in its thirty-sixth year, was founded in Hollywood on January 8, 1919 by Arthur Edeson, Victor Milner, Charles Rosher, Philip Rosen, Homer Scott, William C. Foster, L. D. Clawson, Eugene Gaudio, Walter Griffin, Roy Klaffki, Joseph August, Fred Granville, J. D. Jennings, Robert Newhard and Guy Wilky.

Within a year, most Hollywood cameramen had joined the A.S.C. and as new cinematmen developed in the then booming film colony, they, too, affiliated with the Society, which already had won industry-wide recognition for its noteworthy aim to "Advance the art of motion picture photography."

The A.S.C. last month elected to Active membership Ed Hyland, and Zoli Vidor, New York directors of photography.

Hyland is presently a free-lance cameraman with a record of more than thirty years in the motion picture industry. His career began at the old Paramount Studio in Long Island City.

(Continued on Page 576)

WILLIAM SNYDER, A.S.C. (right) last month was presented with a scroll from Nat'l Society of Magazine Photographers for "outstanding excellence of his photography of the Grainger-R.K.O. production, "The Treasure of Pancho Villa." Making presentation was NSMP West Coast Chairman Fred Swartz.

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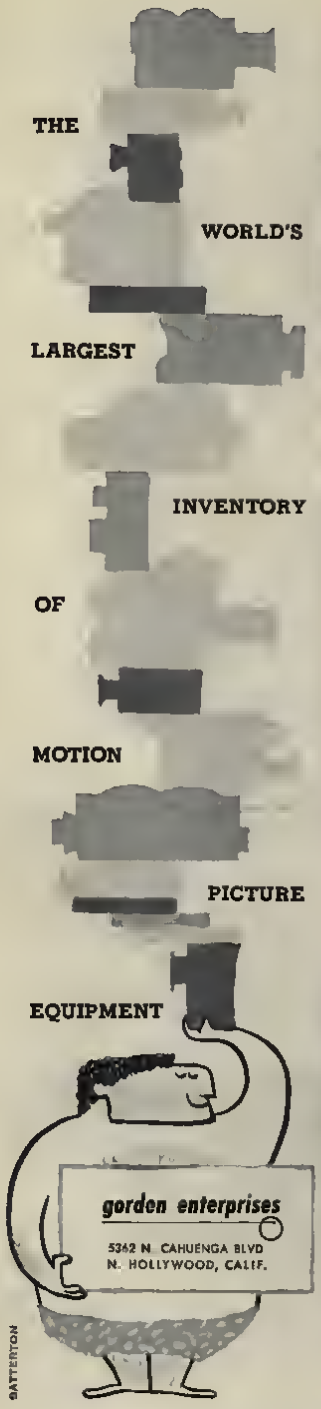

BATTERTON

HOLLYWOOD BULLETIN BOARD

(Continued from Page 574)

"FIRST TIME" visitors at the A S C last month were Robert Soble, A S C (left) of Chicago and Dick Hertel (right) of the King Studios, Chicago, shown here with former A S C president Arthur Edeson

in 1925 where Hyland started as an assistant cameraman. His most memorable assignment was for the U. S. State Department which sent him to Egypt in 1951. More recently he has been directing the photography of TV films produced in New York.

Hungarian-born Zoli Vidor is also a free-lance cameraman with more than 24 years in the industry. After leaving engineering college in Vienna in 1931, he entered the motion picture field where he soon became a cameraman. Subsequently he came to the United States and in 1944 was engaged by George Pal to photograph his famous Puppetoones. In 1948 he opened his own animation laboratory. More recently he has been photographing TV and industrial films.

• • •

The Japanese color film, "Phantom Horse," produced by Daiei Motion Picture Company, Tokyo, is to be screened for A.S.C. members at the Society's clubhouse in Hollywood the evening of October 10th.

• • •

Peter Mole, A.S.C., together with Mrs. Mole will leave for Europe early this month for an extended visit on the continent. Headquarters will be at Cannes. Mole plans to visit each of the Mole-Richardson subsidiaries and affiliates as well as the European studios where he will study current production trends. Enroute, Mr. Mole will attend the S.M.P.T.E. convention at Lake Placid.

• • •

William J. German, last month was voted an Honorary Member of the American Society of Cinematographers in recognition of his many services to the cameramen in the industry.

Wm. J. German

German, head of Wm. J. German, Inc., Eastman motion picture film distributors, previously was an Associate Member of the A.S.C.

• • •

Len Roos, A.S.C., last month disposed of his interests in Kinevox, Inc., and plans to retire from active participation in the motion picture industry.

Roos, together with his wife Sylvia, was sole owner of the business which developed a light-weight, portable synchronous magnetic tape recorder which met with especial popularity in foreign motion picture production centers. The

(Continued on Page 616)

FOLLOWING the 25-Year card presentation ceremonies at the A S C's September meeting, three Associate Members of the Society renew acquaintances. They are Peter Mole (left), Pres. of Mole-Richardson Co., George Gibson (center) of Wm. J. German Co., and Dr. Norwood Simmons,, Eastman Kodak Co. Here Mole is probably telling of his forthcoming trip to Europe this month.

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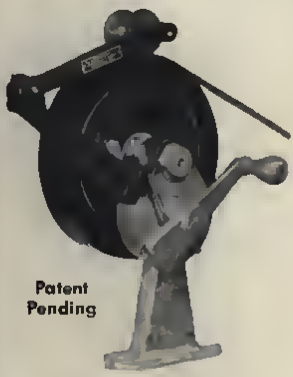

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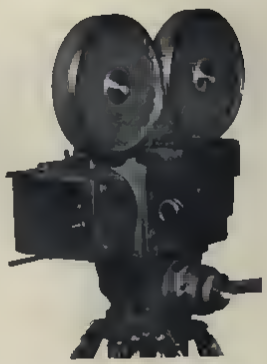

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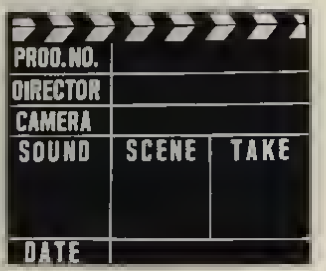

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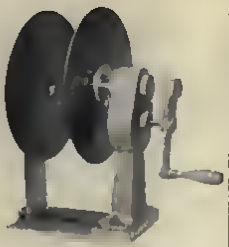

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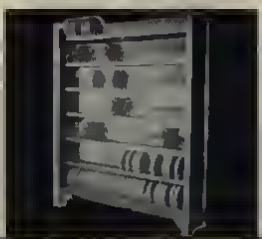
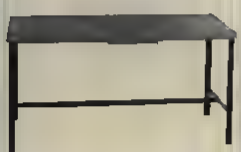
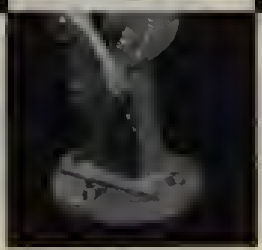


editing table



vault cans



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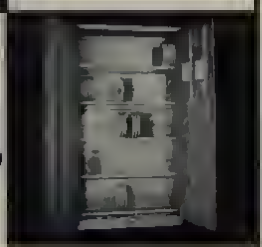
tightwind



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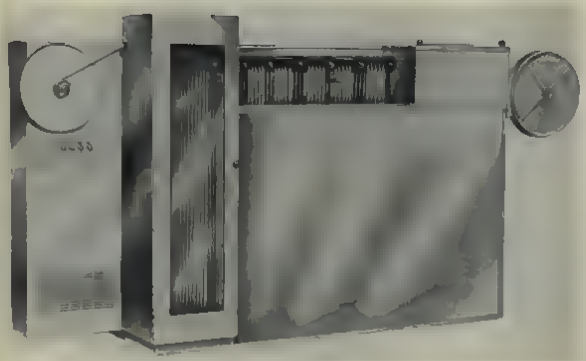

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TAKING A NEW CinemaScope lens and larger negative 55.625mm in width is Twentieth Century-Fox's new 4X-55mm camera Responsible for camera's development is Sol Halprin, A.S.C (right), studio's Executive Director of Photography, Grover Laube (left), studio engineer, and Earl Sponable, Chief Research Engineer of T C. F studio, not shown

CINEMASCOPE ON 55MM FILM

Twentieth-Century-Fox studio builds completely new camera that takes negative 55:625mm in width, and launches a new era of CinemaScope production.

By ARTHUR E. GAVIN

When 20th Century-Fox took the $60,000,000 gamble on CinemaScope two years ago, it was with the promise to the industry by Mr. Skouras and Mr. Zanuck that the studio would spare no expense in further improving the photography and exhibition of super-wide-screen CinemaScope motion pictures.

In recent weeks another significant step has been taken by the studio, destined to further enhance the quality of CinemaScope productions This was the development of the Fox 4X 55mm camera. The "4X" symbolizes the four-times greater information-recording area of the 55mm wide negative which is used in the camera.

T.C.F's, first CinemaScope production, "The Robe," was started when the studio possessed but a single French-made anamorphic lens This lens was subsequently improved by

studio engineers and was known as an anamorphic "attachment" lens, because it was used in conjunction with the regular camera lens—ie., mounted in front of it.

Last year, Bausch & Lomb Optical Company developed for the studio a combination CinemaScope lens in which the anamorphic and the objective lenses are combined in a single unit. This significant step greatly improved definition and depth of field and reduced distortion to a minimum.

The new 4X 55mm camera was designed by Twentieth Century-Fox engineers and utilizes still an entirely new type of anamorphic lens designed by the studio's New York research department and Bausch & Lomb engineers working in concert. With the new lens and the wider 55mm negative, the studio claims it is possible now to achieve greatly improved wide-screen photography—much clearer and better defined pictures and a great deal less distortion on the screen.

Specifically, what is achieved by the new camera and 55mm film is (1) a wider negative for use in making 55mm release prints for roadshow type of theatre presentation, and (2) by optical reduction of the 55mm negative, a much higher quality 35mm CinemaScope print. Thus it would seem that the studio has taken a major step in fulfilling the promise it made with the advent of its venture into CinemaScope.

According to Sol Halprin, A.S.C., the studio's Executive Director of photography, everything about the new 4X-55mm system is new—camera, lenses, film, new printers, new travelling matte printers, and new developing equipment.

In the beginning, blank Eastman Color negative stock was slit in 55mm widths (actually the fine measurement is 55.625mm), then perforated as required by a machine which the studio constructed especially for the purpose. Today, of course, the negative stock, properly perforated is being supplied by Eastman Kodak Company.

VIEW of right side of camera showing the torque booster motor which powers takeup on magazine. Note the extra-wide CinemaScope sunshade in front of camera lens.

THE wide-film mechanism of the T.C.F. 4X-55mm camera is here viewed by Sol Halprin. New cameras yet to be built will have still greater improvements in the film transport system.

The first 4X-55mm camera was rebuilt on the lot of T.C.F. engineers. Heading up the project were Sol Halprin, Earl Sponable, and Grover Laube. The present camera is equipped with 1000-foot film magazines. Subsequent cameras, Halprin says, will have 2000-foot magazines and many innovations such as an improved pull-down mechanism, the ultimate in registration, and extreme fine contact at the aperture. Another aim is for complete noiseless operation, with the goal a blimp-free camera, same as the well-known Fox camera universally used on the T.C.F. lot. The new cameras will be built for Twentieth Century-Fox by a prominent motion picture equipment manufacturer.

Following exhaustive tests at the studio, the prototype 4X-55mm camera was assigned to Director of Photography Charles G. Clarke, A.S.C., for shooting the studio's initial 55mm production, "Carousel." Shooting began on location in Maine, and the camera is presently exceeding all expectations.

As one might expect the studio to properly do in putting a hitherto untried camera into production for the first time, the 4X-55mm camera was backed up by a second standard 35mm camera, also shooting in CinemaScope, as a protective measure.

It was not until after three weeks location shooting on "Carousel" at Boothbay Harbor, Maine, that studio executives saw any of the 55mm camera results on the screen at the studio. And what they actually saw was a screening of a 35mm reduction print from the 55mm negative. They were so enthused with the wonderful quality of this new medium, Halprin says, that they immediately decided to discontinue the protective photography by the 35 camera.

"As more of the new cameras and lenses are produced," he said, "more Twentieth Century-Fox productions will be scheduled for shooting in the new 55mm medium. However, we shall continue to shoot CinemaScope productions with our regular 35mm cameras. The advent of the new

(Continued on Page 610)

THREE PICK-UP units of Du Mont's new "Electronicam" TV-film system concentrate on Jackie Gleason and Art Carney in a scene being filmed by the process before a live audience in New York's Adelphi theatre. Electronicam combines TV techniques with highest-quality 35mm photography, reducing shooting time to a fraction of old-method requirements.

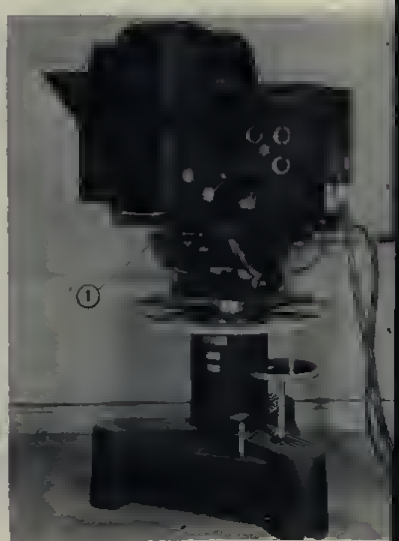
GLEASON GOES "LIVE ON FILM"

First to use the video-film camera in major TV film production is Jackie Gleason who is putting "The Honeymooners" segment of his weekly TV show on film, using Du Mont's new Electronicam system

By LEIGH ALLEN

OF THE THREE video-film systems developed and introduced to date, the Du Mont Electronicam is the first and only one to go into practical television film production. "The Honeymooners," most popular feature of Jackie Gleason's weekly 60-minute television show, is the first major TV program to go before the Electronicam cameras

The Du Mont Electronicam system, as reported earlier in the May, 1955, issue of *American Cinematographer*, is a new and completely engineered method of recording programs on film through the use of "live" television techniques. It differs from "live" television only in that the permanent recording, for "delayed" markets and subsequent re-runs, is a



FRONT VIEW of pick-up unit of new Du Mont 35mm Electronicam TV-film system. Mitchell film camera is on left, TV camera at right. Light passing through Mitchell lens is split into two parts—one to the film, the other via prism (1) to TV camera.

SWITCHING and control panel which permit studio engineers to edit and develop the "editing master," used with the Electronicam system, in rapid cutting of the final high quality film. Special effects such as fades, dissolves, etc., which are electrically created appear in the "editing master."

THE GLEASON show footage shot with the three Electronicam cameras is rapidly edited into a final finished product for distribution by means of the editing equipment shown here. Here the "editing master" is run through the viewer and the various takes in the three camera films selected for cutting into the master print.

camera-photographed motion picture—either 16mm or 35mm—instead of a kinescope with its poor quality and extremely limited use.

Electronicam differs from the conventional motion picture filming in that

(a) it permits cameramen and directors, by means of normal television viewfinders on the camera, and by monitors in the control room, to see what they are recording on film as each scene is being shot. No longer do they have to shoot "blind" and wait till "rushes" are developed before they know whether they got what they wanted, or whether retakes will be needed.

(b) it enables production units—once they are set up and rehearsed—to record a complete program in no more time than it would take to put that same program on the air live, using as it does, the same TV personnel and the same TV techniques with which all hands—performers and technicians alike—are familiar. Putting a program on film so fast, so smoothly is unheard of in modern film production. But it is this very identity of method which guarantees that the filmed program will have the naturalness, spontaneity and "look" of a live telecast, Du Mont engineers point out.

(c) it cuts costs sharply through the speed-up of both production and editing processes.

The heart of the Electronicam system is a new type of camera, tied by ingenious adaptation to all the production aids of a modern television studio.

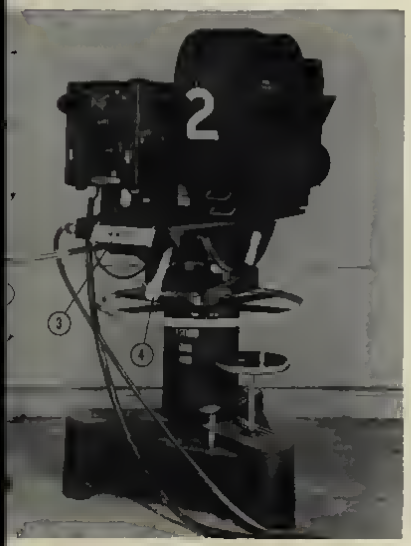
The camera itself is manned by a television-trained cameraman. It is equipped with an electronic viewfinder through which the cameraman sees the exact picture being filmed just as he would his take in shooting a live telecast. At the back of the camera is a focus control which the cameraman uses to obtain perfect focus and the best possible picture composition—even in rapid camera movement. Each camera is equipped with a turret having three lenses which may be changed instantly. Camera mobility, ease of focus and picture composition are those of live television. Gone are the tape measurements, the tracks, the uncertainties and delays of conventional filming methods.

If the production is a multiple camera effort, all cameras run simultaneously and continuously and record the entire program—each from its own position. The picture from each camera travels through live television equipment to a related monitor in the control room. There the director completely controls the camera choice just as in a live TV show. He is actually monitoring the production of a film show, calling his choice of shots onto the "take" monitor, and simultaneously feeding them to standard "kine" equipment where a teletranscription is made as an editing guide. This teletranscription includes all the special effects—dissolves, fades and superimpositions as they come along naturally in the program. They can then be readily duplicated by optical methods as in any film process.

The sound track is produced simultaneously by a choice of conventional motion picture methods.

After the program is shot, all the film

(Continued on Page 598)



REAR VIEW of Electronicam pick-up unit, showing simple controls available to the operator. Control handle (2) guides camera in panning operation. The panel (3) affords push-button selection of camera lenses. Handle (4) affords remote control of focus.

Preparation Of 16mm Printing Leaders

Recommendations of Association of Cinema Laboratories, Inc., for standardizing the marking and splicing of head and tail leaders in the pre-printing preparation of 16mm films.

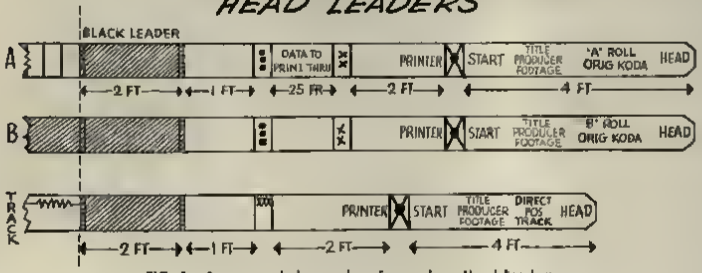


FIG 1—Recommended procedure for marking Head Leaders

UNTIL RECENTLY, the methods of the small independent 16mm film producer for preparing his negatives and A & B rolls for the printer have been as varied and numerous as the producers themselves. The consequence has been an increasing load of detail for film laboratories, most of which are now working to capacity

The Association of Cinema Laboratories, Inc. of which Byron Roundabush, head of Byron Studios and Laboratory, Washington, D.C., is Chairman of the Committee on Pre-print Preparation, recently set up certain recommendations which are now being distributed among 16mm film producers The essence of the first two bulletins was presented to readers of American Cinematographer in the September issue; it dealt with the preparation of original 16mm A&B rolls, and method of marking work prints to indicate effects.

The subject of the third bulletin—the preparation of 16mm printing leaders—is dealt with here this month Here we shall describe how the leaders for 16mm negatives are prepared and attached to the roll of film. In actual practice, the Association points out, a great deal of time can be saved by preparing the leaders separately, then splicing them to the rolls of negative. The recommended procedure follows:

Head Leaders: Head leaders are prepared in the following manner: To a piece of double-perforated white leader approximately 8 feet long (use single-perforated leader if *any of* the original in the A&B rolls is single-perforated), splice about 2½ feet of double-perforated black leader (use transparent clear leader in place of the black leader when preparing negative picture rolls). Make one of these for each picture roll. Prepare the sound track leader by splicing a piece of single-perforated white leader approximately 8 feet long to a 2½ foot piece of single-perforated black leader. Place the picture and sound leaders in the synchronizer, emulsion up, so that the splices are opposite each other From this point measure two feet into the black leader and make crayon marks on the corresponding frames in each black leader. These marks will indicate where the splices should occur when joining the leaders to the picture and sound rolls. Now, turn the synchronizer back to the original splices, and measure one foot forward into the white leader. Editorial (even) sync should be here identified by making marks in the white leader. Three small x's should be placed lengthwise in a single frame in the sound area of the track so that it will print through to the composite print. (See strip A and B, Fig. 1.) Three round dots should be placed running across the film in the corresponding frames of both picture rolls. When the frames with the three dots in the picture rolls are opposite the frames with the three x's in the track, the rolls will then be in "editorial sync."

Now to establish the projection (advanced) sync marks on the picture rolls. In the picture leader, counting the next frame preceding the editorial sync mark as number one, count forward exactly 26 frames toward the head of the white leaders The 26th frame is then marked with two large X's going across the frame in the picture area (See Fig. 1.) This is the "projection sync" mark. There should be 25 blank frames between the "editorial sync" and the "projection sync" marks Now remove the track from the synchronizer and advance it to a position so that the sync marks on the track leader (the frame with the three small x's) are opposite the projection sync marks (the frame with the two large X's) in the picture leaders The track is now in its advanced position and the rolls are in projection synchronization. Now with the track in this advanced position, measure toward the head of the white leaders two more feet and mark the corresponding frame in the leaders of all rolls to establish the "Printer Start" marks. It is recommended that these marks be indicated

(Continued on Page 608)

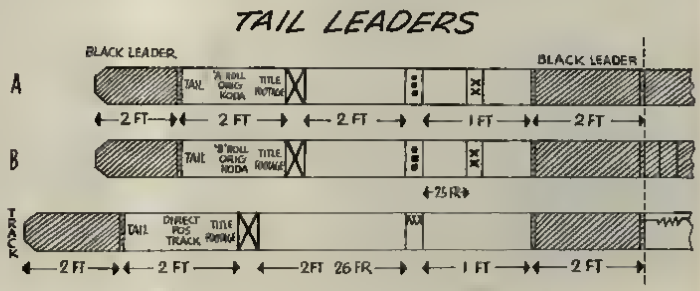


FIG. 2—Recommended procedure for marking Tail Leaders

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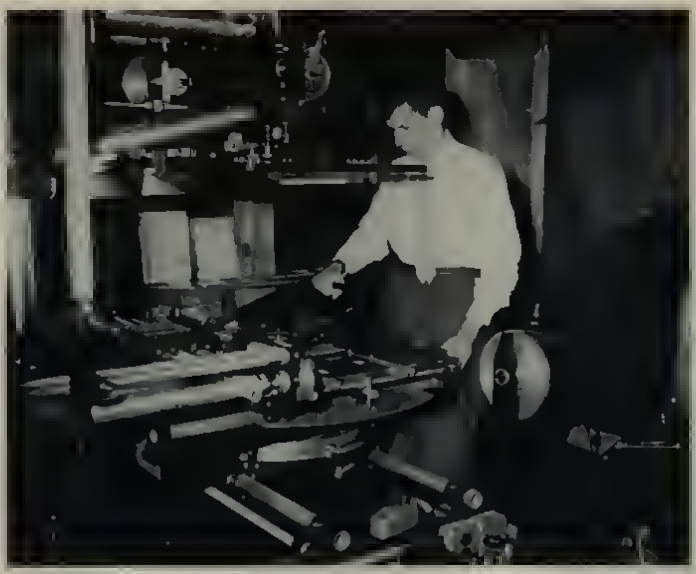
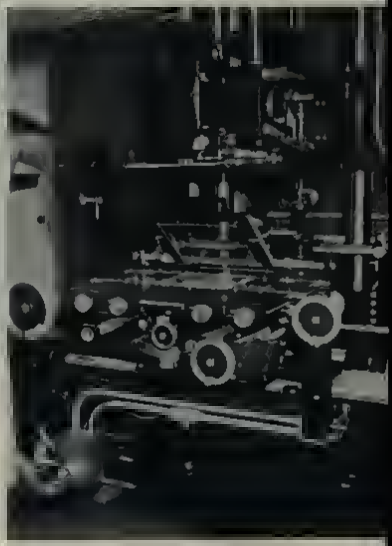


SIDE VIEW of Oxberry animation stand and compound table. Equipment will handle the most intricate of animation routines, including multiplane compositions. Here Albert Semels, animation cameraman for Chad Associates, Inc., New York, adjust controls prior to making an exposure for a TV commercial sequence.



FRONT VIEW of Oxberry animation stand showi hand-wheels and electric switches, which provi rapid and accurate control of animation steps photography. Exposure sheet guide is at lower ri

Animation Major Factor In Production Of TV Ad Films

Praducer af TV cammercials finds that professional animation equipment speeds productian and assures client-pleasing results at minimum cast.

By VERN W. PALEN
Anmotion Equipment Corp

ANIMATION, which only a comparatively few years ago was confined almost entirely to the production of cartoon films for theatre release, is now the favored medium for TV commercials and spot announcements. Studios specializing in animated films are toady working at capacity to supply the tremendous demands of television for punchy, animated advertising messages.

Simultaneously, there has been increasing development in the design and manufacture of compact, efficient equipment especially suited for the independent producer of animated motion picture films. Such equipment hoasts automatic and motorized features which enable the independent studio to turn out animated films of highest quality at reduced cost necessary to meet today's increasing competition.

A typical installation of such equipment is found in the studio of Chad Associates, Inc., 40 East 49th Street, New York city. The Oxherry-designed animation stand and

compound automatically coordinates film, camera and platten. It's overall dimensions of 11′ 6″ height, 5′ width, and 6′ 4″ depth, make the equipment ideally suited to the space limitations of the average independent studio.

A further description of the equipment will be of interest to the reader. The counterweighted camera carriage rides up and down on ball bearings on two precision-ground vertical steel columns. Special cams matched to lenses for 16mm and 35mm follow focus provide two chain-like suspensions which link the camera carriage to the counterweights via two pulleys located at the column tops.

Operated by a five-speed stop-motion motor, the carriage is provided with a faceplate to accomodate all standard cameras and an interchangeable lens mount equipped with a special Ektar lens for animation. In addition, there is a shadow board with geared vertical adjustment. A four-sided scale is mounted alongside one column to facilitate checking the carriage position.

One simple control quickly adjusts a specially-designed follow-focus cam for use with 16mm or 35mm film, as desired. Once the setting is made, the camera lens is automatically kept in focus for all carriage positions, a feature that is especially important for zooms.

The compound table used in conjunction with the animation stand permits a wide range of table movement north and south and east and west using either manual or electric control. The table receives up to and including 6-peg tracks. A 3-point ball bearing system provides a free-moving no-play mechanism. All movement controls have click stops, locks and counters that can be set for movement divided in 10ths or 100ths. Free-wheeling is available for dry runs and fast action shooting. An opening through the table to the floor permits underneath lighting for pencil tests and transparency copying.

With the highly-professional equipment at their disposal, the Chad method of operation is pretty much as one would find it in any top-ranking animation studio. According to Chad Grothkopf, president and producer of Chad Associates, Inc., most of the company's clients come to them with a film idea partially developed in the form of a story-board—a series of sketches matched to a word story. Then follows a long conference with the client at which time it is determined what he wants with respect to:

1. Length of the film
2. Character and action details
3. Lip sync sound
4. Rush or normal delivery.

With this information set down in detail, the studio personnel gets together for an "idea session." Those taking part include the producer, animation directors, head designer and production manager. Following the crystalization of a plan, the studio then prepares a comprehensive working story-board. This is an expanded version of the client's rough story-board. Layouts are finalized and animation is ready to begin.

At this point another conference is held with the client at which time he approves or makes changes in the "pencil test" submitted to him. Also, basic layouts, paper background drawing, camera techniques and sound track content are discussed and approved.

To an outside observer, the entire process appears to run smoothly. This, of course, is the result of genuine cooperative efforts and real production know-how. Key idea men, consulting with the client, are responsible for the final, approved conception of the film. Layout and design experts put the idea-men's ideas on paper and add pleasing and stimulating visual touches. The animation directors, in consultation with the animators, add movement. Finally, with the aid of automatic focusing and motorized controls which the company's equipment features, animation cameramen achieve a wide range of tricks and techniques which save production time and provide greater freedom in the animation process.

A film which the Chad organization recently produced in 16mm Kodachrome for Gulf Oil Company was semi-technical in nature, designed to dramatize the superiority of the company's gasoline.

The client's requirements were for 5½ minutes of animation. It was estimated that the job would take 8 months to turn out if 100% "cel" procedure were employed. As it

(Continued on Page 612)

ABOVE ARE three illustrations typical of the animation art produced by staff of Chad Associates for TV spot announcements and commercials. Note use of latest type stylized illustrating technique

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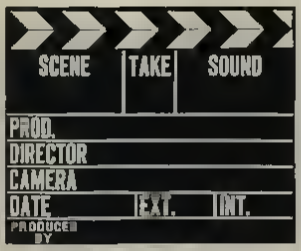

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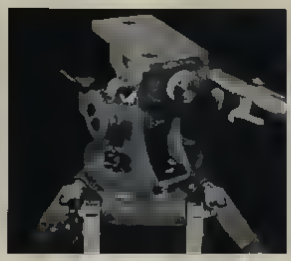

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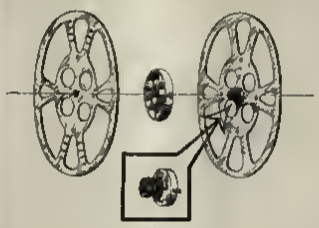

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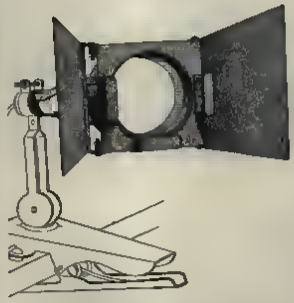

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FIG 1—This is original scene as photographed with conventional Mitchell camera.

FIG. 2—This is composition used by laboratory in making Superscope print

FIG. 3—This is the resultant Superscope anamorphic print—area 715" x 715"

The Superscope Process

With this process, anamorphic prints are produced in the laboratory from straight 35mm negatives, or from double-frame or other wide-area negatives.

By WILFRID CLINE, A.S.C.

ALTHOUGH "GLORY," R.K.O. production* starring Margaret O'Brien, will be shown in theatres in wide-screen format with anamorphic prints, it was photographed in Eastman Color with a standard Mitchell camera and lenses. Making possible its exhibition in wide-screen are the release prints made by Technicolor in the Superscope process.

Wilfrid Cline

While Superscope, perhaps, has not enjoyed the publicity that has been accorded the various other new wide screen processes, it holds much promise for the future of wide-screen motion picture presentation. Its salient feature is that it involves in the photography no special anamorphic lenses and no special camera. With Superscope, the negative is photographed in the conventional manner that has been standard practice for years. It is in making the release prints that the changes take place.

R.K.O. studio, which aided in the development of Superscope, was the first to recognize the need for a wide-screen process that did not involve increased production costs for such items as special lenses, cameras and film, nor require excessive light levels for set lighting. Very early the studio set about to find a method that would standardize wide-screen film presentation, and while this standardization still seems a long way off, the Superscope process, studio heads believe, offers the very means necessary to bring it about.

Irving Tushinsky, who with his brother Joseph invented and developed Superscope, has always believed that the proper way to produce an anamorphic print is to do it in the laboratory—in the printing stage rather than in the photography—which is the basis of Superscope. He believes also that the economics of film production are such that

(Continued on Page 610)

*Produced by David Butler for R.K.O. release

SHOOTING a scene for "Glory" for release in Superscope and color. Here director of photography Wilfrid Cline and his crew watch rehearsal of action being directed by producer David Butler, center. A standard Mitchell 35mm camera was used for the photography.

FIG 1—Resourcefulness enables Philco's film unit to meet just about any problem, such as the one requiring shot of TV screen action in sync with a woman's hand operating a remote control unit for changing channels. Solution? Rear projection

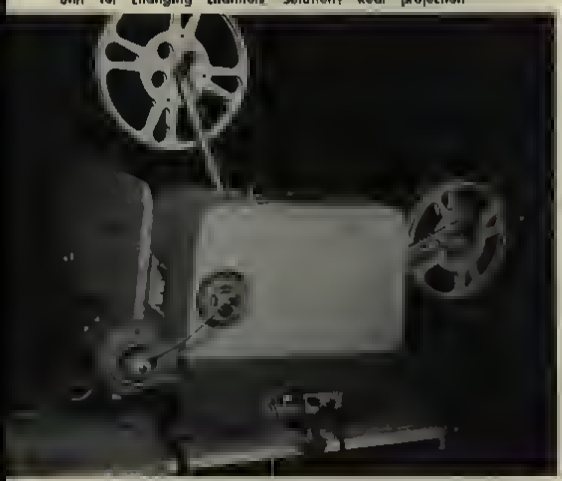

FIG 2—Both camera and projector were interlocked electrically, using Selsyn motors running as sync motors mechanically geared to the projector and camera drives. Thus, projector was driven at same speed, frame by frame, as camera

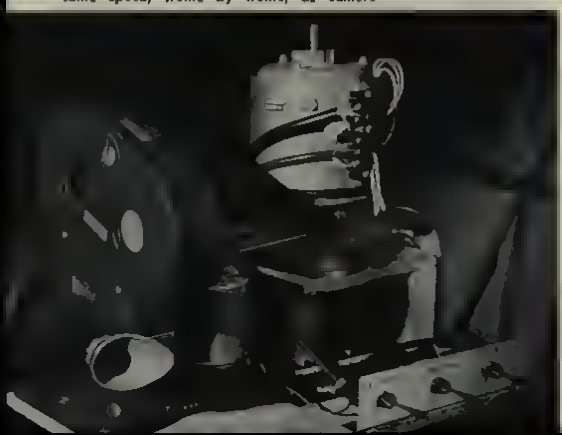

FIG 3—The interlock system was controlled by the cameraman, using series of switches shown here.

"WE WORK with a concise, yet efficient variety of cameras and filming equipment, both 16mm and 35mm," says Roy Zeper, staff photographer, Philco Recording and Photographic Unit.

Filming For Philco

Company-produced films range from the "nuts and bolts" variety to television commercials.

By ROY ZEPER

THERE ARE MANY attributes required by the company staff cinematographer—especially when the assignment is a tough one, bound by an inflexible script. But far worse than a rigid script is one containing sketchy outlines, hazily described. It is here that the director and cameraman will record a mediocre interpretation; or, through experience, resourcefulness and imaginative creation lift it into the realm of an impressive, fluid film containing a favorable visual impact that will remain with the audience.

Fortunately, we at Philco can lean on the able direction of the manager of our unit, Carl W. Voelker, backed by his seventeen years of varied motion picture experience.

The majority of our film productions are of the "nuts and bolts" variety; but, within them we have endeavored to match the high standards that have made Philco Famous For Quality The World Over. Production begins with a script originating from the sponsoring department or agency. These scripts have been skillfully composed, not only to advertise, but to explain and teach in an entertaining manner what makes the subject Philco product 'tick'—illustrating the research, technical know-how and engineering that has gone into its inception, development and production—facts well worth knowing in buying or selling

(Continued on Page 602)

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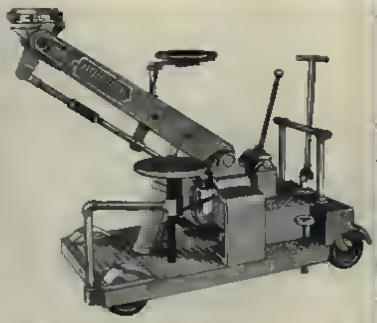

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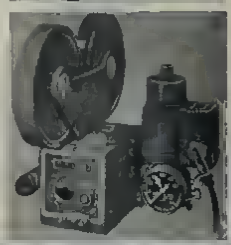

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THE CONTINENTAL—new Ford luxury automobile making debut this month—is star of sponsored film "Continental" produced by Raphael G Wolff Studios, Inc, Hollywood Here veil of secrecy shrouding car is lifted momentarily so Wolff camera crew can make tracking shot that introduces completed car in picture Film was produced in sound and color.

Filming The Birth Of A New Automobile

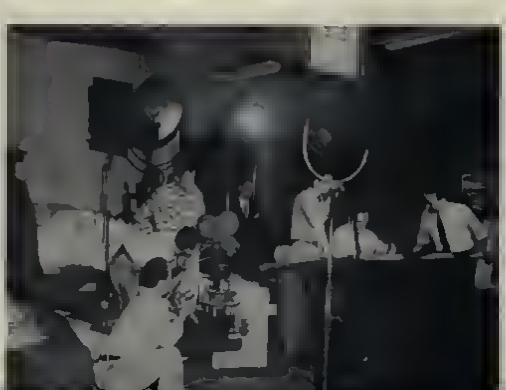
By AL VAUGHAN

THIS IS THE STORY of a sponsored motion picture whose production had the cloak-and-dagger overtones of an OSS melodrama—of pre-dawn rendezvous—of masked identities—lurking "special agents"—and of a star who met an untimely end and was replaced by a standin. It is the story of the secret birth of a new automobile which this month takes off its wraps to make its bow in public—the Continental Mark II.

Last February when the Ford Motor Company engaged Raphael G. Wolff Studios, Inc., of Hollywood, to film the story of the development of the Continental—a car designed to be America's finest, and virtually hand made—executives warned the moviemakers that an element of catch-as-catch can would be involved. It was something of an understatement. For although every conceivable cooperation was ex-

(Continued on Page 607)

CAMERAMAN Art Troutelaar (on floor, foreground) lines up scene with William Clay Ford, President of Continental Division, Ford Motor Co., and John Reinhart, chief stylist, for sequence in "Continental"



IN GYMNASIUM of former Ford Trade School, artists work on sketches for the new Continental—a project cloaked in such secrecy that only a handful of Ford men were aware of it Cameras and crew from Raphael G Wolff Studios, Inc., were there to record the activities and make them part of the sponsored film "Continental," to be released simultaneously with debut of car.

Time Lapse Transitions

New ideas for expressing visually the passage of time that outmode such time-worn cliches as overloaded ash-trays, whirling clock hands and falling calendar pages.

By HAROLD BENSON

THE HERO takes a puff of a cigarette, and stubs it out in an empty ash-tray. Dissolve to—that's right—an ash-tray overflowing with cigarette ends. Time Has Passed.

But it's been passing that way for years in so many films. Whenever the script demands an interlude between shots, out comes a packet of twenty. Or, if the director's really daring, drinks are handed around and the dissolve introduces wine-glass rings on the table.

Most film makers, whether top professionals or lone amateurs, would rather be buried in film cement than fall back on whirling clock hands. Anyone who indicates the passage of months with falling calendar leaves is regarded with horror. And who would now dare to use a title saying "Ten Years Later?"

But in their anxiety to avoid these clichés, film makers have produced a whole crop of new ones. The cigarette ends and wine-glass rings should be eyed as warily as their predecessors.

The problem of telling an audience that an hour, a day, a week or a year has passed is a fascinating one, for until the advent of the cinema it had never existed. In the theatre time only passes between scenes and acts, with the assistance of a programme note.

The film maker enjoys a freedom of time and place similar to that of a writer, the most unrestricted artist of all. But whereas a novelist can write "It was three months before I saw Harry again," most film makers believe that they should express the three months visually.

Personally I feel that this is not an invariable rule. A visual time lapse is ideal, of course; but if it means deliberately distorting the balance of a scene or sequence, a superimposed caption of the "Three Months Later" variety is surely preferable.

A director who refuses to use a title under any circumstances is rather like a silent film maker who insists on completely excluding sub-titles from his work even when it takes him twenty shots to say something he could have said in three words. In both cases the idea of searching for a purely filmic method of transmitting vital information is to be applauded. But carried to extremes it can become ridiculous.

Those cigarettes and drinks, for instance, are usually introduced solely to solve the time lapse difficulty. They add nothing to the film, and they often occupy unnecessary footage.

Film meals are frequently as meaningless. The clatter of plates all too often implies that an hour or so is about to be disposed of. How many actresses have ruined their waistlines as they ate their way through rehearsals and retakes to give the director opportunity to dissolve to that old standby, the table-load of dirty dishes?

Economy in story-telling is essential to a successful film. Indeed, most of these time lapses are intended to be aids to economy. But if a whole sequence is devoted to the preparation or serving of a meal merely to allow an easy bridge between the neighboring sequences, where is the gain?

In any case, these links are becoming so overworked that a director's originality (or rather his lack of it) may almost be gauged from the extent to which his cast are forced to eat, drink and smoke. The dearth of new ideas in this direction is strange, for there is no reason why time lapses should not be freshly and naturally suggested.

"Freshly and naturally," in fact, is a useful phrase to remember when considering this problem. New ideas are obviously needed; but enthusiasm for novelty should never obscure the importance of keeping the time device in close association with the situation. Each case should be considered quite separately. It's no good thinking up some dream of a device to insure smooth continuity and then searching for an opportunity to use it.

Start with your characters, setting and essential action, and see what they suggest. Even if we're confined to one man and a desert island we can still imply the passing of six months without

(Continued on Page 605)

IF YOU BEGAN taking movies of your first born and have continued periodically until he has grown up, as pictured here, you'll probably want to condense the accumulated footage and bridge the remaining sequences together with appropriate time lapse transitions. An imaginative approach will enable you to come up with some original ideas that will make it unnecessary to resort to old transitional cliches.

The Case For Hand-lettered Titles

You don't hove to be on artist to letter your own title cards.

By JOHN FORBES

THE VARIGRAPH is just one of several gadgets on the market which will enable the unskilled to do a professional job of hand lettering title cards.

MOST OF THE pictures you see on theatre screens today are introduced hy an artistic if not lavish hand-lettered main title. The amateur movie maker with more than ordinary pride in his film making will introduce his filma on the screen in like manner. A hand-lettered title not only lends more distinction than other forms of letter-ing, hut it often affords opportunity to work in a decorative scheme in the composition in keeping with the theme of the picture.

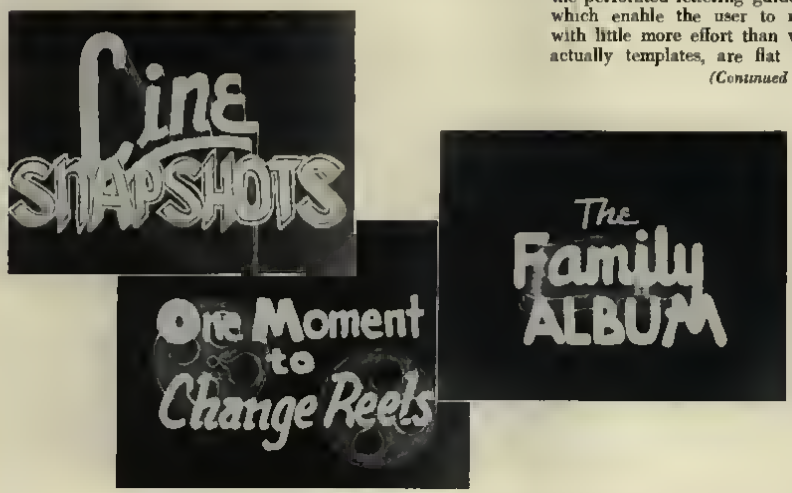
This is by no means intended as disparagement against use of hlock title letters or other mediums of title card composition, it is only that the hand-lettered main title has become so firmly established, through long and continued use, as the introductory caption for motion pictures.

Nor should it he concluded that amateurs with a flair for art and lettering are the only ones who can hand letter title cards. The number of cine amateurs who can do a good joh of free-hand lettering may be relatively few, but there are methods of lettering title cards—and certain gadgets and accessories available—that will enable the unskilled to letter with surprising skill.

First there are the Speedball lettering pens, ohtainahle at stationery stores for ahout fifteen cents each, which enable the user to achieve remarkable results. Any person who can hold a pen and draw a straight line can use them with success. Speedball pens come in a variety of styles—that is the points vary in size and width so that it is possible to select a pen for the particular style of lettering desired. These pens hold a supply of ink in the tip, and the hroad surface of the tip produces a stroke similar to that achieved by a skilled artist with a hrush. They may be used with colored inks supplied by the makers, diluted show-card colors, or black india ink. The manufacturers have pre-pared an interesting and instructive hooklet that shows how to achieve lettering success with Speedball pens. Tbe hook is available wherever Speedball pens are sold. Movie ama-turs seeking a simple accessory by which to hand letter title cards will do well to investigate.

Another system which assures skill in hand lettering are the perforated lettering guides available at stationery stores which enahle the user to make straight, uniform letters with little more effort than writing free hand. The guides, actually templates, are flat strips of transparent celluloid

(Continued on Page 604)



EXAMPLE of typical amateur movie titles lettered by hand. Using pen and ink or brush and colors, the average cine filmer can turn out artistic main titles for his film productions

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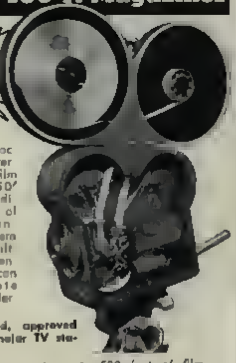

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DESIGNERS AND MANUFACTURERS OF MOTION PICTURES AND TV EQUIPMENT

GLEASON GOES "LIVE ON FILM"

(Continued from Page 585)

is sent to a laboratory and processed. The director examines the teletranscription which can be made available within hours after the completion of shooting, and which represents his original choice of scene and sequence. If he is satisfied he says "print it," and the individual reels of film from each camera, plus the sound track, are locked in synchronization with the teletranscription, and run through editing equipment for an expedited and simplified cutting and splicing process.

If the director indicates a preference for other shots than his initial choice, coded and timed "takes" from another camera may readily be substituted at this point, and the finished master sent to the printer.

Thanks to exclusive Electronicam short-cuts, the weeks of conventional editing toil are cut to days in this system.

Performers and producers like the Electronicam for the results that it gives them, artistically. Sponsor and agency executives like it for more practical reasons—for its economy, and for all the advantages inherent in film.

The economy and efficiency of the Electronicam system of recording programs on film as compared to conventional methods are quite apparent to all familiar with the older process, and these elements immediately become apparent in the dollars-and-cents cost picture.

The economies start early and run through every step of the operation, because they are the economies of live television as compared with motion-picture methods. The Electronicam, for example, permits quick setting up. The enormous amount of costly time now taken in setting up cameras on a scene-to-scene basis can be eliminated in favor of television technique which features continuity of action. This operation, particularly in elaborate productions where large groups of performers and many sets are being used, can be especially costly, Du Mont engineers point out.

In the Electronicam system, on the other hand, the individual camera monitors in the control room are used by the director in blocking and setting, in rehearsal—without any film being run—and during actual shooting, with obvious economies in time and cost.

Jackie Gleason and his company—Art Carney, Audrey Meadows, and Joyce Randolph—are putting two programs a week on 35mm film at the Adelphi theatre in New York for "The Honeymooners" series, which will go on the Columbia Broadcasting System under Buick sponsorship this Fall. Gleason has found that he can work with the new camera exactly as he has worked on live TV.

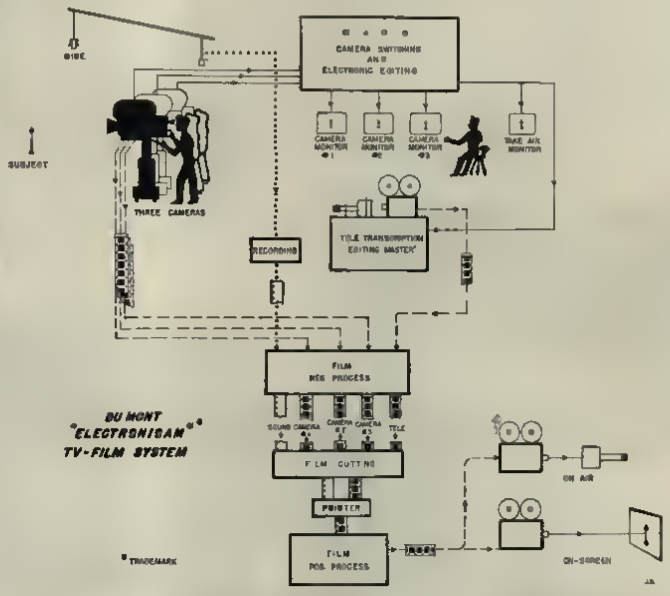

DIAGRAM shows how Electronicam system works from time scene is photographed (upper left) to the finished film image ready for projector or air transmission (lower right). The three camera images are recorded on motion picture film at same time they are sent electronically to camera switching panel where the selected "takes" are recorded by teletranscription.

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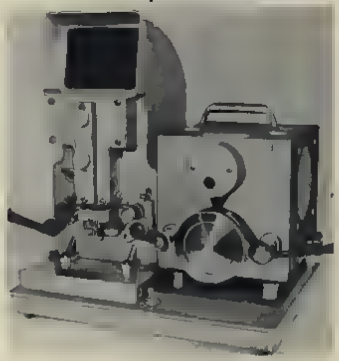

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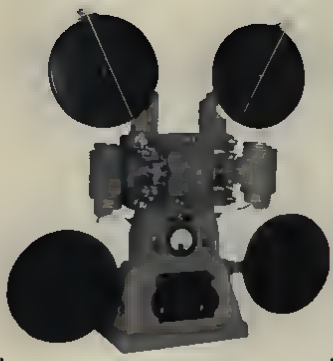

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and, for that reason he's confident that he will come up with a show that will have all the bounce, all the spontaneity and naturalness of his live telecasts.

He and his company come to rehearsals around 2 p.m. Tuesday and Friday afternoons, run through their lines and action till 3:30 or 4, and then break for dinner. Back at 8, they find an audience of 1200 awaiting them, and they film the show in the same time it takes to perform it—recording laughs and fluffs just as they fall for what Jackie calls "an honest performance."

As may be seen in the photo on page 584, three Electronicam 35mm cameras are used. The crews for each consist of a first film cameraman, an assistant film cameraman, a television cameraman and one cable boy. After the cameras are set up and the set is lit, the television cameraman does the actual recording or operating.

The cameras work consistently at an aperture of f/5.6, using Tri-X film, and all three operate continuously even when their respective pickups are not selected for the "line" by the director sitting at the master monitor.

Warren Wade, one of television's best known pioneer producers, is filming his award-winning "Broadway TV Theatre" with Electronicam on 16mm film at the Telecenter.

Several program packages have also put pilots for their Fall productions on film via Electronicam.

One of them who made a 90-minute show famous says that the Electronicam system alone makes the filming of such a series a practicable matter. "Our series," he adds, "was successful because the program gave viewers the sense of actually sitting in a theatre watching a hit. Live TV caught the mood, the feel, of the production and got it across to viewers. Conventional film production methods have never been able to do that. The Electronicam, however, gives a producer all the flexibility and mobility of live television.

"Under the old conventional system, a producer was required to shoot his play in segments, wait to look at the rushes of what he had done, and go on and shoot some more—a procedure that interrupted the flow of thought and action, simply destroyed dramatic impact. Once we start dramatic action in front of the Electronicam, we run right through to the end. With the Electronicam we can put the whole play on film in not much more time than it would take to telecast it, thus maintaining the mood heretofore associated only with live production."

Another program packager is putting five episodes of a serial drama on film in one day of shooting plus one day of setting up and lighting—with the approbation of his sponsor, and the cooperation of its agency. A job like this, the producer says, would have cost so much that, despite the advantages of film, he had always kept the show on the air live. (It is currently a daily feature on NBC-TV.)

Another producer tried for a long time to get his five-day-a-week serial on film. For one week's series, he requires fifty minutes of film. He sought estimates from several established film production firms. Their estimates ranged from a low of $15,000 to a high of $18,500. With the Electronicam, he will be shooting his required 50 minutes on the schedule given above at costs within his budget.

Another feature that a packager likes about the Electronicam is that working with this system he can retain his producers, directors and actors—all television people who continue to work with techniques already familiar to them.

The new 35mm Electronicam pick-up unit, developed by Du Mont's Research Laboratories engineers, offers major improvements over earlier versions of the system. It includes an especially designed and adapted Mitchell motion picture camera with an image-orthicon television camera in a single operating unit. High quality films may, therefore, be made using electronic viewing screens as a guide in shooting a picture and incorporating the same fast production techniques that are an integral part of live television programming.

In the 35mm Electronicam, an optical system splits the light so that it is shared by both the film and the electronic pick-up sections of the Electronicam simultaneously. The proportion of the light sent to the two pick-up units may be varied widely depending on the type of film used and the lighting conditions under which the footage is exposed.

The sensitivity of the image orthicon camera—it requires much less light than a movie camera for satisfactory operation—permits the light to be split in such a manner that the film pick-up section receives a maximum of the available light being used at any time.

The new 35mm Electronicam operates with the same facility as a conventional television camera, allowing the same freedom of movement and ease of focusing. A handle at the rear controls focus for the common lens system. This permits continuous control of focusing throughout the shooting sequence. Thus, the advantages of television "ad lib" focusing and camera direction are made available to the motion picture director. The operator of the Electronicam pick-up unit determines the focus by looking at the image in the unit's electronic viewfinder.

A new panel control on the 35mm Electronicam permits any one of a

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Here, again, National Carbon's research facilities, prompted by the company's long association with progress in film-making, have paved the way to substantial production economies without compromising the industry's high standards of excellence.

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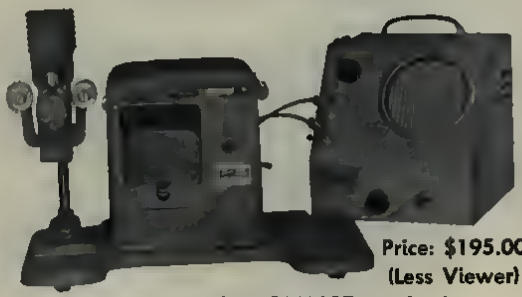

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group of lenses to be selected electronically by merely pushing a button. Another new development used with the 35mm Electronicam is a footage and elapsed-time counter. This device, situated in the control room of the film production center, indicates the amount of film footage which has been exposed on any Electronicam unit being used and the amount of running time which is represented by the footage exposed. Film producers, therefore, have an instantaneous means of checking from a single point the operation of each camera in use as an aid in timing programs, an important factor in television broadcasting.

Du Mont's engineers say that Electronicam will prove especially valuable in the production of color films for television. Live color programming today suffers from a lack of uniformity in the technical quality of the pictures presented from one camera to the next. This is partly due to electronic instability in the color television cameras and to the fact that the quality of the pictures presented by each camera varies widely. In contrast, the 35mm Electronicam permits a program to be filmed in color with rigid control of the shooting at all times so as to achieve a uniformity of quality that cannot be equalled by live color programming. Electronicam also gives results which are far superior to any present method of electronic recording on tape.

According to Du Mont, 35mm Electronicam units will be made available on a national basis for use by the motion picture industry, TV film producers, television stations, and for production of industrial, educational and governmental films.

FILMING FOR PHILCO

(Continued from Page 592)

These films serve many useful company purposes. They acquaint our distributors and dealers with the new lines in production or shown at our semi-annual conventions; they explain to the world-wide family of Philco dealers, as well as to prospective customers, the newly developed features, styling and electronic advancements; also, we produce television commercials and spot announcements for general public dissemination.

Filming some difficult shot can lead to a score of technical difficulties, but having access as we do to some of the best electronic brains and equipment in the world proves invaluable in solving some "impossible" problems. Like the one recently that called for a shot of a television receiver with picture and with the screen action appearing in synchro-

nization with a woman's hand operating a remote control unit changing the TV station (Fig 1.) While rear projection seemed to be the answer, still a number of problems remained to be solved.

First of all the projector shutter had to be synchronized with the camera shutter so that each would open simultaneously for the exposure, then advance together at the precise same time. The external drives of the projector and the camera would have to be run at the correct number of revolutions to achieve 24 frames per second: which incidentally, did not match RPM for the required 24 second frame speed

It was necessary to light the set so that no illumination fell on the translucent screen; station flopover had to be introduced with each station change; the channel selector knob rotated; also, the actress cued when to press the automatic tuner switch . . . all of these to take place almost simultaneously, in their proper sequence.

Two Selsyn motors, one on the camera and one on the projector, were electrically interlocked. These were driven by sync motors on the Arriflex (Fig. 3) and the projector, (Fig. 2) through chain drives which were appropriately geared. This solved the equipment sync problem.

The personnel sync-cueing-system was simply performed by applying an inch-long piece of magnetic tape along the sound edge of the film at a 50 frame distance before each scene change. The projector was operated with the magnetic playback head functioning, thus establishing an audible cue of one second as to when to expect the film scene change (26 frame normal track advance; 24 frame for the one second cuing advance)

Drawing from our bag of production and lighting techniques, we came up with a sequence meriting the approval of film layman and expert alike. We work with a concise, yet efficient variety of cameras and filming equipment, both 16mm and 35mm; we use our own ever-expanding prop department, and construct the majority of our sets

Prior to actual production, each day's anticipated shooting is carefully analysed, enabling us to prepare talent, props, camera and actors' action in establishing a pre-conceived shooting plan. Each job is tackled as a direct challenge from which to put the best into each frame; working diligently at improvement until we feel that optimum results are safe within the can.

An unusual shot may require days of camera planning and execution, and last but a few seconds on the screen; but, if it sparks the visual impact necessary to drive home a noteworthy point of information to the viewing audience, it warrants the effort expanded. **END**

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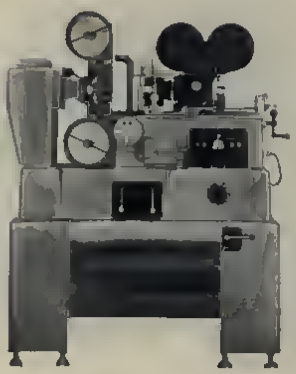

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HAND-LETTERED TITLES

(Continued from Page 597)

with the design of various letters of the alphabet, punctuation marks and numerals, cut out as in a stencil.

The guide is laid on paper and the desired letters formed by following the cut out letter design with pencil or pen and ink. The guide is moved as necessary, in order to bring the required letter stencil in place next to the letter already inked in, and its pattern traced. In other words, in forming the word "AND", the "A" stencil is first traced, then the "N", and so on until all words in the text are traced. Such lettering guides are available from stationery stores and some photographic supply dealers. Prices range from twenty cents up for single guides. A "guide" usually includes all characters of the alphabet in either upper or lower case, punctuation marks, and numerals 1 to 0.

Still another method of producing hand lettered title text is by tracing the characters from those printed in books especially for the purpose.

In following this method, titles are lettered on either celluloid, glass or tracing paper laid over the characters in the booklet. The letters are traced and inked in, or colored one by one to form the words of the title text. This system is most applicable to main titles, although it can also be used for lettering subtitles. Color combinations are easy to achieve and the system affords an easy means of superimposing lettering on art or photo backgrounds, when done on celluloid or glass.

One thing that should be remembered is that hand-lettered titles usually call for title cards larger than those used in the familiar typewriter titler. While it is possible to letter the smaller cards for typewriter titles, a better job results where the cards are 7 by 9 inches in size or larger. One thing in favor of larger title cards is that the ratio of enlargement on the screen is considerably less than with the typewritten title card, with the result that texture of background or errors in alignment are not so noticeable.

With Kodachrome, the predominant cine film in use today, titles must naturally be composed in color. Here contrasts between the letters and background must be watched in order to insure an easy-to-read title on the screen. Black is probably the most acceptable color for lettering over such background colors as yellow, orange, light blue, pale green, and violet. Yellow letters form good contrast with deep blue or scarlet backgrounds. It is well to remember always to choose colors with the greatest ratio of contrast.

As for color materials for lettering, i. e., inks, paint, etc., the American India Ink Co., makers of the well known Higgins black India ink, also manufactures a wide assortment of colored India inks. These may be applied with either pen or brush and are waterproof. Ordinary blue or black fountain pen ink should never be used as substitute for India ink, where black lettering is called for because the density of these inks appears much lighter to the camera lens under the intense light of photofloods.

For the showcard paint brush or Speedball pen, showcard colors will prove one of the best materials for lettering purposes. These colors are easy to apply and dry with an even over-all density so essential to good titles. For use with Speedball pens, some showcard colors must be diluted and this should be done according to manufacturer's directions.

Whether the reader desires to make but a single hand-lettered main title or to do all of his title lettering by hand, it will be time well spent investigating at first hand the lettering methods described here. Remember no artistic ability is required whatsoever to follow these methods. It is for the novice that such lettering devices are made to ease the path of accomplishment. END

TRANSITIONS

(Continued from Page 596)

stepping aside from the plot to do it.

Let's imagine that we've shown the man's arrival, his discovery that he's alone, and his inability to return to wherever it was that he came from. He realizes he must make the best of his circumstances—and here, according to our script, we leave him for two months.

At first this might seem fairly straightforward. During the two months the man would, presumably, have built some kind of a dwelling, have organized some method of catching, killing and preparing food, and have made himself as comfortable as possible. So what would be easier than to fade out on him setting to work on his building and fade in on the completed house?

But this job, and the others, might only have taken him a week or a month, and the script insists on "two months later." There may be some important point in the story which demands that this exact period is recognized to have elapsed by the audience.

What could show the date on a desert island? Nothing—unless we revert to the cliche of showing our character writing in a diary. But we've already decided to use something out of the rut. So let's agree that our hero lost his diary, log book and calendar with all his other possessions.

All the same, he might want to keep some account of the passing days. Perhaps he would cut a mark on a tree every morning, grouping the notches in weeks and months. Here is a perfect closeup to open our "two months later" sequence. The groupings would show the period that has passed, and the orderliness of the whole arrangement would at once suggest that our hero has come to terms with his strange conditions. A slow pan from the notched tree past home-made fireplace, oven, larder and garden, coming to rest on the house, would confirm this.

Let's get back to civilization. This time we want to show that two or three years have passed since John wed Betty in the previous sequence, and that the edge of the marriage is becoming pretty

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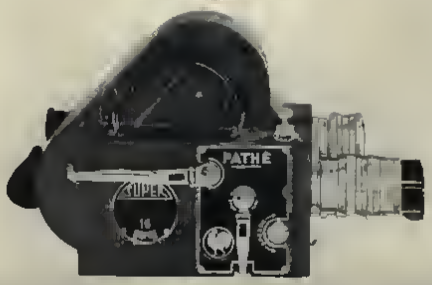

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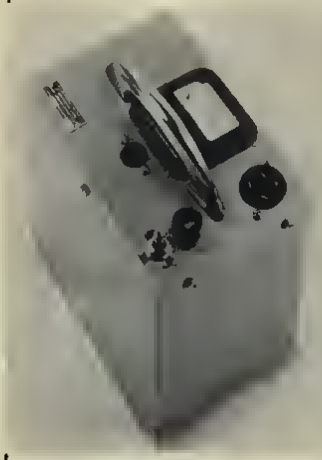

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hlunted. The precise length of this period, if it is essential to the situation, can be worked into the dialogue later on quite easily. ("Two years of waiting on you has been quite long enough!") Our problem is to find a quick and appropriate method of linking the wedding with a squabble.

If we think about the principal attributes of every wedding, we may find a tie-up with the future. The bride's dress. H'm. The associations are a bit over-sentimental, perhaps; and the result would seem somewhat corny. The wedding gifts? There's plenty of scope here to fade from present to future with one of the gifts worn or battered through use. But which gift would suggest the deterioration of the marriage by its condition?

There's also the wedding cake. This might be the answer. We could fade from the bride cutting the cake (C.U. of knife slicing into cake) to a C.U. of a slice being unwrapped from its decorative paper and ribbon by a pair of trembling hands. The wife looks at her souvenir nostalgically, bites her lip and suddenly stiffens as her husband calls hrusquely from the next room. She returns the slice to its hiding place and burries through the door.

The romantic association of the cake contrasts with the nervousness of the wife and the curtness of the bushand. Time must have passed; just bow long the ensuing dialogue will tell. But already our audience knows that things are going unhappily; already they are more sympathetically disposed towards the wife than the husband.

Two months; two years; how about two hours? I've already recommended no smoking, no drinking and no eating. To these I'll add no burning candles, no dripping taps and no chiming clocks.

Let's try a tough one. Bill accidentally locks himself in a cupboard with an automatic lock. He hasn't got a watch, and there's nothing inside the cupboard to indicate passing time. Yet we want to show that he's in there for a considerable time. When he's let out, his natural reaction would be to bellow, "What's the time?" and then yell, "Hell, I've been in there for two hours!" so once again dialogue will establish the details of the time.

But it's still up to us to show that Bill's in the cupboard more than half-an-hour and less than half-a day. If we show him dozing off and dissolve to

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Ansco's new high-speed color film, Anscochrome, is now being supplied for the first time in 16mm daylight type motion picture film, thus welcoming the movie makers of this nation into the new, fast, color photography fraternity.

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Anscochrome film, because of its high speed, allows for better pictures in dimmer light, while at the same time permitting use of smaller lens openings for greater depth of field. This will be appreciated particularly in closeups (such as flower studies), or when using long focus lenses.

The new film's high speed also allows a wider variety of subjects and action to be shot in slow motion at high frame speeds.

Anscochrome, already well established in the still films field, has a wide exposure latitude, unusually high color fidelity through the complete tonal range from brilliant highlights to deepest shadow areas. The pictures get uniformly darker as exposure is decreased; uniformly lighter as exposure is increased; there is no shift in the color balance. This phenomenon is called "color curve conformity".

Thanks to manufacturing innovations, new high speed Anscochrome renders red tones in their true-to-life shades, brilliantly saturated and perfectly recorded. Reds have always been a difficult color to reproduce accurately. The new Anscochrome records reds with high fidelity to the original.

With all its brilliance, new Anscochrome film still has a soft scale of gradation, with delicate rendition of flesh and sky tones. Anscochrome gives natural, true color screen images with detail in shadow areas and extended range into brilliant highlight colors.

Prices of daylight type 16mm Anscochrome cine film are: 50 foot magazines $6.95, 100 foot rolls $10.40.

Processing is included in the purchase price and may be done at the Ansco Color Laboratories listed in the instruction sheet supplied with each film package. Exposure information is also given in the instruction sheet.

him waking, there's nothing to indicate that he's been asleep for more than five minutes. Obviously we've got to come outside the cupboard to look for an approximate time indicator.

Bill's dog can help us. He knows where Bill is, and starts snuffling at the cupboard door. He begins to whine, and eventually scratches at the door. Dissolve to the corner of the door covered with scratches. Hardly a speck of paint remains. Pan to the dog, curled up asleep alongside.

Although it's taken some time for the dog to do that door such damage, he's apparently not yet hungry enough to leave the cupboard to look for food. So not many hours have passed. About two, perhaps?

To sum up the lessons these three examples offer: examine the situations both before and after the time lapse; search for a common factor which the passage of time will have affected; and check that it fits the circumstances naturally. Remember, time can pass quickly for the film maker, but it's up to him how gracefully it flies.

FILMING THE BIRTH OF A NEW AUTOMOBILE

(Continued from Page 595)

tended, the "star"—the single prototype model of the new luxury car that was then available—had many other things to do besides appear before the cameras.

The Wolff Studios task force, Cameraman Arthur Treutelaar, Director James Moore, Production Manager Wallace Stanford, studio vice-president MacDonold MacPherson, who wrote the script, and a crew of ten, began operations in Dearborn in March. The last shot for the 15-minute sound-and-color motion picture was not to be wrapped up until three months later.

Three years of intensive work, and many more years of intensive preliminary planning by Ford engineers, designers and management, headed by William Clay Ford, president of the Continental division, had gone into the making of the prototype. But before consumer production would be launched, it still had to undergo exhaustive tests. And above all, it must not be seen in public at this time if it could possibly be prevented.

Under these time requirements for testing, the film crew came face-to-face with the catch-as-catch-can prophecy; the need to keep the car from public view—an element the moviemakers hadn't fully appreciated—provided the cloak-and-dagger aura.

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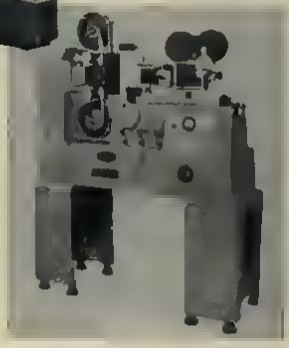

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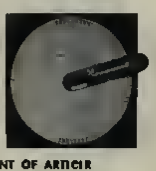

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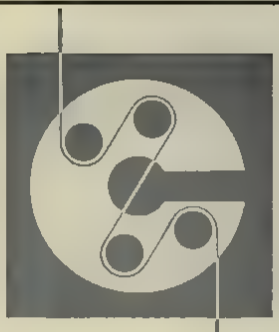

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—all its insignia and trim blacked out with tape, its special chromium wheel-disks removed—for its trip to the shooting site. Disguising and undisguising took up most of the time the car was available; as a result, five minutes came to be figured as a good "shooting day."

As this sort of schedule rapidly became impossible if this picture was to be completed before Mark ff Continentals became the classics of their predecessors, a new idea was evolved. Testing departments usually finished with the prototype at midnight, didn't need it again until 9 the following morning. Why not drive the car, unmasked at night, so it would be ready for the cameras at the chosen spot with the first light of day? This worked pretty well, although time was often lost when the rendezvous was changed because of traffic conditions. On these occasions "special agents"—company public relations men who had missed a lot of sleep—would be on hand to direct the movie people to the new location.

But even this system met with a sudden halt—at a moment when sighs of relief were being drawn following the announcement that a second prototype would be completed within a few days. For two cars should mean that one would be always available for the cameras. There was to be a final midnight drive-away of the original car—then, presumably, the studio people could settle down to a more normal operation. But something happened.

As the prototype pulled up for a stop signal enroute to the rendezvous, it was plowed into by a truck and rendered hors de combat and hors de photography. So when Prototype #2 was completed there was still only one car—and Ford executives rightly would not risk it in further night-time adventures.

But one minute here, five minutes there, a coperative company, a determined movie crew, and 90 days of catch-as-catch-can shooting finally produced the desired result.

The film "Continental" was ready in time for the announcement of the car, Continental.

PREPARATION OF 16mm PRINTING LEADERS

(Continued from Page 586)

hy boxing off the frame with an ink line and making a large X covering the entire frame, and placing a punch mark in the middle of the frame. Now measure off four more feet of additional white leader and then cut off the excess at the ends.

Next, proceed with identification of the leaders. fn order to identify the leaders properly, the white leaders should be placed across the table in front of you, emulsion up, so that the ends of the white leaders will be on your right. ft is recommended that all identification be placed on the leaders so that if the original film is held in the left hand, head out, and emulsion out, you can, with your right hand, pull off a foot or two of the leader and read the identification from left to right, right side up, when the emulsion is toward you. The leader identification on the print could also be read correctly when standing in the projectionist's position in front of a standard projector merely by pulling off several feet of the film from the supply reel.

fdentification marks on the leaders should be made with a quick drying fndia ink and on the emulsion side. It is suggested that the word "Head" be placed at the end of the white leader. (Fig. 1.) To the left of this we suggest that you write the type of film and roll identification, such as "Original Kodachrome, A Roll." To the left preceding this, we suggest that you write the title, producer's name and the footage. It is recommended that the footage figure used here be measured from the head printer mark to the tail printer sync mark. This is not the billing footage, for to this figure must be added the footage used for head and tail printer thread-up. All footage measurements referring to special effects, timing notes, reprints, etc., should be made from the head printer start marks on the picture rolls.

Similar identification should be marked on the remaining picture leader and on the track leader. We suggest the track read "Head," type of track such as "Direct Positive" or "Track Print," "Title," "Producer's Name" and "Footage." It is suggested that the start mark be identified in large letters by writing the word "Printer" to the left of the frame and the word "Start" to the right. It is suggested that, in the 25 frames of picture leader between the editorial sync mark and the projection sync mark, should be placed all the identification that is required to be printed through to the final print, such as the "Name of the Show," "Producer's Name," and "Screen Time."

This completes the preparation of the Head Leaders.

Tail Leaders· Now to prepare the tail leaders. Sphce approximately a 2½-foot piece of black leader to a 6-foot piece of white leader for each roll, as recommended for the head leaders. Place

these leaders in the synchronizer so that the splices are opposite each other. Roll forward into the black leader two feet and make crayon marks to indicate where the black leader will be spliced to the picture and sound rolls. Turn the synchronizer back so that the splices are again opposite each other. Then measure into the white leader exactly one foot and establish the editorial sync marks. This is done by placing three small x's lengthwise in a frame of the track and three round dots in the corresponding frame of the picture leaders. Now in the one foot of the white leader on the picture rolls between the editorial sync mark and the black leader we should establish our projection synchronization marks. This is done by counting 26 frames from the editorial picture sync mark forward toward the black leader. Start counting the frame next to the editorial sync mark as number one, then on the 26th frame place two large X's crosswise in the film to indicate the projection sync mark. (See Fig 2.)

There should be 25 blank frames between the editorial sync mark and the projection sync mark. Now the frame with the small x's in the track is advanced in the synchronizer to a position opposite the frame with the two large X's in the picture, and the rolls are now in "projection" synchronization. With the rolls in this position, measure down two feet from the editorial sync marks toward the end of the leader and establish tail printer sync marks. This frame should be marked off the same as in the head leaders, but it is not recommended that the frame be punched nor identified except by the lab itself. In the event the rolls are being printed from the tail, it would, of course, be necessary to punch these frames and identify with the words "Printer Start." Now measure two more feet of white leader and make crayon marks on all leaders. Remove the leaders from the synchronizer and splice two feet of black leader to each of the leaders at the point marked with the crayon. As recommended earlier, use single-perforated leader for the track and double-perforated leader for the picture. The two feet of black leader at the end of the white leader is used to indicate the tail of the show. Whenever black leader is on the outside of the roll, the roll is then "Tail Out." Identification marking of the tail leaders should now be done. The information to be printed through to the print should be placed in the blank 25 frames on one of the picture rolls between the editorial and projection sync marks. The other identification should be placed in the white leader adjacent to the two feet of black leader at the tail.

You will note that the track and pic-

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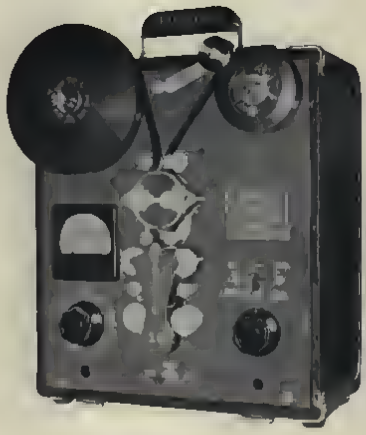

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ture leaders will be slightly different in length. This is accounted for by the 26 frame advance for sound

Splicing Leaders to the Roll: Place the matched A&B original picture rolls, emulsion up, in the synchronizer with the accompanying sound track in editorial (even) sync. Turn the rolls in the synchronizer to a point a few frames in advance of the first picture or sound, whichever occurs first. Make marks on corresponding frames on all rolls at this point and then splice on the head leaders at the indicated marks. The head leader identified as "A Roll" should be spliced onto the roll that has the first frame of picture. Roll down to the end of the film to the last picture or sound frame, whichever occurs last. A few frames beyond this point, make marks on all the rolls and splice on the tail leaders at this point

Preparing standard leaders in advance and then splicing them to the rolls when the rolls are in editorial synchronization practically eliminates the possibility of error, either by the editorial department or by the lab

It is recommended that the use of the old so-called "Academy Leader" be discontinued. If the film is to be used on television, or if the client wishes to have leaders with cue numbers, then it is recommended that the SMPTE "Society Leader" be used. The Society Leader will then, of course, precede the picture and the two feet of black leader will not be necessary. END.

CINEMASCOPE ON 55mm FILM

(Continued from Page 583)

55mm camera does not mean that our 35mm cameras are to be discontinued.

"Nor will our swing to production on 55mm film affect the more than 30,000 CinemaScope installations in theatres throughout the world. On the contrary, use of the new camera and larger negative will result in a great increase in the pictorial quality of our productions, when the 55mm negative is reduced to 35mm for projection in conventional CinemaScope theatres.

"While some 'showcase' theatres will be equipped with 55mm projectors and custom-tailored screens, plus additional sound equipment to utilize a newly-developed seven-track stereophonic sound system, this will be for the purpose of obtaining the ultimate in theatre presentation. The screen aspect ratio will remain unchanged.

"Twentieth Century-Fox regards the present ratio of 2.55-to-1 as eminently satisfactory for viewing, audience participation and story-telling purposes. When the new seven-track stereophonic sound system is made available, the only expense involved to theatre owners will be a minor cost for new projector heads and for additional speakers back of the screen.

"The new seven-track stereophonic sound system will utilize five horns placed in pre-determined positions behind the screen. Of the remaining two tracks, one will serve as a control track and the other a special sound speaker."

Whereas present CinemaScope equipment has greatly improved the viewing of pictures in theatres from any position, the new lenses and wide film that will be used in exhibiting films in the road show houses, Halprin said, will show another great improvement in definition and depth, and will make it possible to view the screen in comfort from any seat in the house, including the front row.

"It will bring audiences the nearest thing to stereoscopic viewing so far achieved without the need for viewing glasses," Halprin concluded.

THE SUPERSCOPE PROCESS

(Continued from Page 591)

eventually all wide-screen motion picture production, however photographed, will revert back to 35mm for release prints.

The Tushinsky brothers have designed a system of lenses that can be installed on a printer to take any negative and print it in any aspect ratio within 35mm limitations. The process will turn out anamorphic prints from a straight 35mm negative as well as from double-frame negatives or any large-area negative of the future. It is generally conceded that for wide-screen presentation, anamorphic prints possess unique and definite advantages which could be the subject of a complete article by itself.

After an extensive survey of the physical limitations of theatres throughout the country, the developers of Superscope decided that an aspect ratio of 2-to-1 is the most ideal. This fitted perfectly into their plans for producing anamorphic prints from 35mm negatives, Irving Tushinsky says, because it al-

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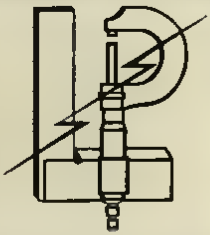

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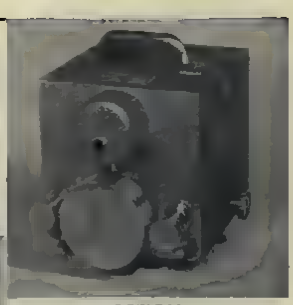

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lowed them to use the full width of the negative area and also to use a vertical dimension that is well within the standard practice of good photography.

One of the hugaboos encountered in working with wide-screen is the problem of retention of depth of field. This long has been a stumbling block to lens designers because it demands a compromise with quality in designing a lens that will have increased light-gathering potentials and the ability to cover wide areas.

In photography, when the camera is placed close to a subject, there is alarming drop-off of depth of field, which can only be minimized by stopping down the lens. This in turn means using more light, thus increasing production costs.

In shooting for Superscope, using normal camera procedure we are able to pull back so that the amount of vertical coverage is reduced to conform with the aspect ratio of the release print (cropping top and bottom of the finder image as shown in Fig. 2, Page 591). This amounts to a dimension of .490" of vertical height in the negative area. Depth of field is also increased without need for raising the set lighting level.

I should like to emphasize here that shooting for Superscope does not involve any costly accoutrements nor require increased light levels in set illumination. However, there is always the important

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THE SUPERSCOPE PROCESS

(Continued from Page 611)

consideration in any wide-screen presentation that the photography be sharp and exposure correct for laboratory requirements. Use of only the very best of lenses on the camera and careful attention to focusing and exposure are therefore paramount factors.

Being able to shoot with the conventional Mitchell camera, we retain all the conveniences of camera mobility that cameramen have become accustomed to over the years. In other words, in the course of a day's shooting and using a normal complement of standard lenses, we are able to move the camera during a shot without any limitations whatever imposed by the Superscope process. The mobile camera is still considered one of the director's most important cinematic tools. The Tushinsky's Superscope process puts no restrictions on this mobility in the production of wide-screen pictures.

The editing of the "Glory" negative for the Superscope process was done with conventional equipment and by following the same procedure that has become standard in Hollywood over the years. After the negative was edited, it was sent to Technicolor Corporation where the .490" x .980" picture area was converted to an anamorphic print with a "squeezed" picture area of .715" x .715". (See film reproductions on Page 591.) These anamorphic prints can be projected in theatres, using CinemaScope or Superscope projection lenses, or any other anamorphic projection lens now in use.

ANIMATION IN PRODUCTION OF TV FILMS

(Continued from Page 589)

turned out, Chad cut production time to 4 months. Ink and paint work was reduced to a minimum. Backgrounds were designed to permit maximum use of camera pans and cutout models. Certain ideas were put across graphically through highly stylized characters. An example of this involved a skunk character that symbolized the foul smell given off by cheap competitive gasolines. An animation sequence pictured a feminine driver filling up at a pump bearing the skunk label, then the skunk rode the back seat of the car all the way home and finally set up permanent quarters in the family garage.

Still another interesting thing accomplished in this film involved camera shots to match a word story describing Gulf's super-refining process that eliminates the impurities which otherwise leave deposits in high-compression engines. A long vertical cel was used, and on it a stream of oil flowed downward with several twists and turns. The stream was broad at the top and narrow at the bottom; so, by panning the camera north to south and using multi-cel animation the effect was exceptionally realistic.

Dissolves, wipes, zooms and pop-ons were used in the transitions from cel to cel as the discussion covered cylinder combustion, quick starting, fuel-saving

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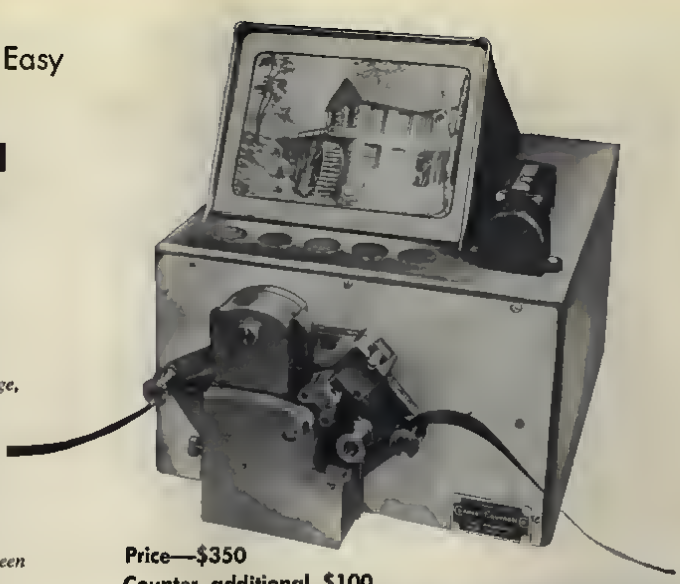

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warm-up, extra gas mileage, and stop-and-go around-town cruising. Cel drawings for these important points showed respectively a cross-section of a cylinder, a car zipping away from a filling station, a close up of speedometer showing pointer rising rapidly, a close up of fuel gauge showing pointer at full, and close-up of stop light changing from red to green.

The film also described certain so-called nightmares: carburetor icing, vapor lock, corrosion, and obnoxious odor. The four nightmares were first pictured as horses with hooded riders and moving through the clouds. Then, as the troublesome subjects were treated individually, each horse was shown in clouds of different colors—blue for carburetor icing, red for vapor lock, rust for corrosion, and black for odor.

Since the installation of the Oxberry equipment, the Chad organization has employed multiplane techniques in combination with stop-motion to produce exceptional three-dimensional animated effects. Multiplane technique permits use of as many as six planes of pictorial matter—some supported above the compound table on wood, others on glass. An example of how this technique is successfully employed is a 60-second TV commercial which the company recently produced for Nucoa Margarine.

(Continued on Page 618)

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HOLLYWOOD STUDIO PRODUCTION

Feature and television film productions for which members of the American Society of Cinematographers were engaged as Directors of Photography during the past month.

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ALLIED ARTISTS

● ELLSWORTH FREDERICKS, "The Friendly Persuasion," (Eastman Color, Wide-screen) with Gary Cooper, Dorothy McGuire, Marjorie Main William Wyler, producer director

● FREDERICK GATELY, "The Four Seasons," (Color, Wide-screen) with David Wayne, Keenan Wynn, James Barton, Jim Backus, Myrna Dell. Josef Shaftel, producer-director

COLUMBIA

● RAY JUNE, "Tamhanrine," (Technicnlor, CinemaScope) with Jane Russell, Cornel Wilde, Luther Adler, Joseph Calleia, James Russell. Nicholas Ray, director.

● CHARLES LAWTON, "Jubal Troop," (Technicolor; CinemaScope) with Glenn Ford, Ernest Borgnine, Rod Steiger, Valerie French, Felicia Farr, Basil Ruysdael, Noah Berry Jr., Delmer Daves, director

● HARRY STRADLING, "The Eddie Duchin Story" (Technicolor, CinemaScope) with Tyrone Power, Kim Novak, James Whitmore, Rex Thompson, George Sidney, director

● CHARLES LANG, JR., "The Way We Are," (Wm Goetz Prod.) with Joan Crawford, Cliff Robertson, Vera Miles, Lorna Greene, and Ruth Donnelly Robert Aldrich, director

● BURNETT GUFFEY, "Storm Center," with Bette Davis, Kim Hunter, Brian Keith, Joe Mantell, Paul Kelly. Dan Taradash, director

METRO-GOLDWYN-MAYER

● ARTHUR ARLING, "I'll Cry Tomorrow," with Susan Hayward, Richard Conte, Eddie Albert, Don Taylor, Jo Van Fleet. Daniel Mann, director.

● RUSSELL HARLAN, "The Last Hunt," (Eastman Color, CinemaScope) with Robert Taylor, Stewart Granger, Lloyd Nolan. Richard Brooks, director.

● ROBERT SURTEES, "Tribute To A Bad Man," (Eastman Color, CinemaScope) with James Cagney, Stephen McNally, Irene Papas, Don Dubbins. Robert Wise, director.

● ROBERT PLANCK, "Gaby," (Eastman Color, CinemaScope) with Leslie Caron, John Kerr, Sir Cedric Hardwicke, Taina Elg, and Margalo Gilmore. Curtis Bernhardt, director

● ARTHUR ARLING, "Fearful Decision," (Wide-Screen) with Glenn Ford, Dunna Reed, Leslie Nielsen, Juano Hernandez, Robert Keith Alex Segal, director

● JOSEPH RUTTENBERG, "The Swan," (Eastman Color, CinemaScope) with Grace Kelly, Alec Guiness Louis Jourdan, Brian Ahern, Agnes Moorhead Charles Vidor director

PARAMOUNT

● LOYAL GRIGGS, WALLACE KELLEY, PEVERELL MARLEY, "The Ten Commandments," (VistaVision, Technicolor), with Charlton Heston, Anne Baxter, Yul Brynner, et al Cecil B. De Mille, director.

● DANIEL FAPP, "The Birds and the Bees," (Technicolor, VistaVision), with George Gobel, Mitzi Gaynor. Norman Taurog, director.

● FRANZ PLANER, "The Mountain," (Technicolor, VistaVision) with Spencer Tracy, Robert Wagner, Claire Trevor, Richard Arlen, William Demarest. Producer director, Edward Dmytryk

● LOYAL GRIGGS, "That Certain Feeling," (Technicolor, VistaVision) with Bob Hope, George Sanders, Eva Marie Saint, Pearl Bailey, David Lewis and Al Capp. Producers directors, Norman Panama and Melvin Frank

R.K.O.-RADIO

● WILLIAM SNYDER, "Great Day In The Morning," (Technocolor, Superscope) with Robert Stack, Virginia Mayo, Ruth Roman, Alex Nicol, Raymond Burr. Jacques Tourneur, director.

TWENTIETH CENTURY-FOX

● LEON SHAMROY, "Good Morning, Miss Dove," (Color, CinemaScope) with Jennifer Jones, Robert Stack, Kipp Hamilton, Robert Douglas, Peggy Knudson, Biff Elliott, Mary Wickes, Chuck Connors. Henry Koster, director

● MILTON KRASNER, "Rains of Ranchipur," (Color, CinemaScope) with Lana Turner, Richard Burton, Fred MacMurray, Joan Caulfield, Michael Rennie, Paul H. Frees. Jean Negulesco, director.

● CHARLES CLARKE, "Carousel," (Color; CinemaScope) with Frank Sinatra, Shirley Jones, Barbara Ruck, Cameron Mitchell, Claramae Turner, Audrie Christie, Robert Rounseville. Henry King, director

● LEO TOVER, "The Lieutenant Wore Skirts," (Color, CinemaScope) with Tom Ewell, Sheree North, Les Tremayne. Frank Tashlin, director.

● JOE MACDONALD, "Threshold of Space," with Guy Madison, John Hodiak, Virginia Leith, Dean Jagger and Warren Stevens Robert Webb, director.

● LEE GARMES, "Bottom of the Bottle," (Color, CinemaScope) with Van Johnson, Joseph Cotton, Ruth Roman, Jack Carson, Brad Dexter. Henry Hathaway, director.

UNIVERSAL-INTERNATIONAL

● HAROLD LIPSTEIN, "Pillars in the Sky," (Technicolor, CinemaScope) with Jeff Chandler, Dorothy Malone, Keith Andes, Ward Bond. George Marshall, director.

WARNER BROTHERS

● WILLIAM MELLOR, "Giant," (Warnercolor) with Elizabeth Taylor, Rock Hudson, James Dean, Jane Withers. George Stevens, director.

● SAM LEAVITT, "The Court-Martial of Billy Mitchell," (Warnercolor, CinemaScope), with Gary Cooper, Ralph Bellamy, Fred Clark, Herbert Heyes. Otto Preminger, director.

● EDWIN DUPAR, "The Lone Ranger," (Warner Color) with Clayton Moore, Jay Silverheels, Bonita Granville, Lyle Bettger, Robert Wilke, Perry Lopez, and Michael Ansara. Stuart Heisler, director.

● IRVING GLASSBERG. "Gun Shy," with Jock Mahoney, Martha Heyer, Lyle Bettger, Ted de Corsia Charles Haas, director

● RUSSELL METTY, "Congo Crossing," (Technicolor) with Virginia Mayo, George Nader, Peter Lorre and Michael Pate. Joseph Pevney, director

● JOSEPH LASHELLE, "Our Miss Brooks," with Eve Arden, Robert Rockwell, Jane Morgan, Gale Gordon, Gloria McMillan, Richard Crenna Al Lewis, director

● HANS KOENEKAMP, "The Old Man of the Sea," (Warner Color, CinemaScope) with Spencer Tracy

● J. PEVERFL MARLEY, "Serende," (WarnerColor) with Mario Lanza, Joan Fontaine, Sarita Montiel, and Vincent Price Anthony Mann, director.

● HAL ROSSON, "The Bad Seed" with Nancy Kelly, Patty McCormack, William Happer, Evelyn Varden, Mervyn LeRoy, producer-director

INDEPENDENT

● LIONEL LINDON, "Around the World in 80 Days," (Michael Todd Prods.; Todd-A-O) with David Niven, Cantinflas, Luis Dominguin

● ALAN STENSVOLD, "Please Murder Me," (Gross-Krasne Prod.) with Angela Lansbury, and Raymond Burr Peter Godfrey, director.

● CHARLES BOYLE, "The Great Locomotive Chase," (Technicolor, CinemaScope) with Fess Parker, Jeff Hunter, Jeff York, John Lupton, Claude Jarman. Francis D Lyon, director.

TELEVISION

(The following directors of photography were active last month in photographing films for television in Hollywood, or were on contract to direct the photography of television films for the producers named.)

FLOYD CROSBY, "TV Reader's Digest" (Alpha).

ALLAN STENSVOLD, "Dr. Hudson's Secret Journal (Author's).

KARL FREUND, "December Bride," (Desilu), "The Jimmy Durante Show" (Desilu), "I Love Lucy" (Desilu)

NICK MUSURACA, "The Lineup" (Desilu)

ROBERT DEGRASSE, "Make Room For Daddy" (Marterto-Desilu), "It's Always Jan" (Jan-ard Desilu)

HAROLD WELLMAN, "Wyatt Earp" (616 Desilu)

WALTER STRENGE, "This is the Life" (Family Films).

VIRGIL MILLER, "You Bet Your Life" (Filmcraft).

ERNEST MILLER, "Gunsmoke" (Filmaster).

WILLIAM BRADFORD, "Adventures of Champion" (Flying-A).

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PHIL TANNURA, "The Burns and Allen Show" (McCadden).

HARRY WILD, "Bob Cummings Show" (McCadden)

JAMES VAN TREES, "The People's Choice" (McCadden)

HENRY SHARP, "Sheena, Queen of the Jungle" (Nassour)

JACK MCKENZIE, "Frontier" (Outpost).

LUCIEN ANORIOT, "It's A Great Life" (Raydic)

LATHROP WORTH, "The Great Gildersleeve" (Roach)

GILBERT WARRENTON, "Sergeant Preston of the Yukon" (Skinner).

LLOYD AHERN, "My Friend Flicka" and "Cavalcade" (TCF)

GUY ROE, "Gangbusters" (Visual).

KENNETH PEACH, "Fury" and "The Count of Monte Cristo" (TPA).

CARL GUTHRIE, "Cheyenne" and "King's Row" (Warners).

HAROLD STINE, "Casablanca" (Warners).

HAROLD MARZORATI, "MGM Parade" (MGM)

DAN B CLARK, "People Are Funny" (Guedel).

WILLIAM A SICKNER, "Medic" (Medic)

MACK STENGLER, "Ina Ray Hutton Show" and "It's Fun To Reduce" (Guild).

NORBERT BRODINE, "The Loretta Young Show" (Lewislor)

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BULLETIN BOARD

(Continued from Page 576)

successors will continue to market and service the Kinevox recorder and all items of associated equipment, according to Roos.

• • •

Joseph Brun, A.S.C., now in Paris, has been signed to direct the photography, in Eastman Color and CinemaScope, of an untitled feature for Lutetia Films to be produced at Saint Maurice Studio. Starred will be Brigitte Bardot, France's explosive new screen star.

• • •

Sam Leavitt, A.S.C., is teamed again with producer-director Otto Preminger for "The Man With The Golden Arm." Picture went into production at RKO Studio in Hollywood on September 23rd and stars Frank Sinatra, Eleanor Parker and Kim Novak. Leavitt directed the photography of Preminger's noteworthy "Carmen Jones."

• • •

To Alfred Gilks, A.S.C., went the distinction of being the cameraman selected by the Screen Director's Guild to direct the photography of the Guild's initial television film production, "Meet The Governor," starring Herb Shriner.

• • •

Ray Foster, who was re-admitted to membership in the A.S.C. recently, has been signed to direct the photography of a series of 39 half-hour television films. Last month he photographed a TV pilot film for Stuart Hamblin for a proposed "Cowboy Church of the Air" series.

WHAT'S NEW

(Continued from Page 570)

Anti-Glare Spray

Crescent Aquanon anti-glare spray is a product of Crescent Portrait & Frame Co., 14068 Euclid Ave., East Cleveland 12, Ohio. Product is water-soluble. It can be wiped off reflective objects such as band instruments, plastics and jewelry after use, promising motion picture and TV cameramen quick, easy relief from troublesome highlights.

Dispensed at the push of a button from an aerosol self-spraying container, product is non-inflamable. List price is about $2.25 for a 12-oz. container.

Lens Converters

Eastman Kodak Company, Rochester, N. Y., offers a line of telephoto and wide-angle lens converters for use with both the f/2.7 and f/1.9 Brownie Movie Cameras.

Telephoto converter gives advantage of an effective 24mm lens or approximately a two times telephoto effect. The wide-angle converter gives the advantage of an effective 9mm wide-angle lens.

The converters are not interchangeable lenses, but are attached by the user over the regular camera lens. List price is $18.50 each.

DeLuxe Carrying Case

Just introduced and free to purchasers of Bell & Howell 8mm matched camera sets is a new, sturdy carrying case for cine equipment. Constructed of

durable, laminated plywood, new case has mar-proof, scuff-resistant two-tone wrinkle finish.

Fitted inside, as shown in cut, are a Wilshire 8mm camera, a leather camera case and a Bell & Howell light for indoor movie making. A leather case in the lid holds a 2½-X telephoto lens attachment, a filter holder and retaining ring. Space is provided for two 50-foot rolls of film. The complete outfit retails for $89.85.

New Ownership For Kinevox, Incorporated

James M. Johnson and F. Kirk Johnson, of Ft. Worth, Texas, have purchased Kinevox, Inc. from Len and Sylvia Roos. Company, which long has manufactured a popular line of magnetic recording equipment is to be expanded and firm name changed to Electromation Co., Inc.

Company will continue to manufacture and distribute Kinevox recorders and associated equipment and already has announced many improvements, including removable and interchangeable set of reel or spool holders accommodating up to 2000 feet of recording film.

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(Continued on Next Page)

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ANIMATION

(Continued from Page 613)

The cardboard container of the product was supported on glass A stylized background was used under the glass and this background was dramatically lighted By stopping the camera between action stages, a bar of margarine was made to appear to emerge from the box and shed its wrapper Next, a knife cut off a portion which then zoomed up to a big closeup

Since the cameraman doing this intricate filming rarely is acquainted with the details of the production discussed by the producer and client during the pre production stage, he is given carefully-detailed exposure sheets, which become his shooting script The importance of foolproof exposure sheets can not be over-emphasized These give the cameraman the exact information needed for shooting, and for handling the paper drawings, painted cels and backgrounds necessary to the production. In some cases, a single production will involve a thousand separate pieces of art

The exposure sheet is ruled horizontally and vertically—chronological action from top to bottom, cel levels from right to left Thus, the bottom cel on the compound table is tabulated at the extreme right whereas the top cel appears at the extreme left.

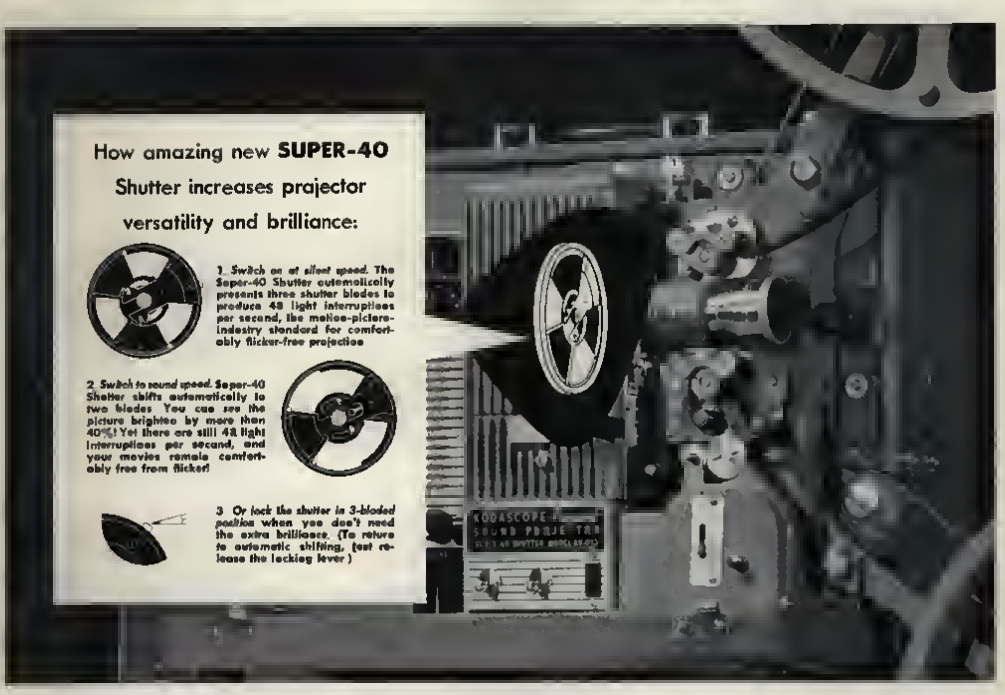
Listings on the exposure sheet are complicated when there are a large number of cel levels because the animator must get the desired action and see that there is no cel interference. Then, too, the exposure sheet must show characters and scenes keyed precisely to match sound effects and dialogue. Where mouth movement is involved, the exposure sheets show the frames where syllables occur and where words and pauses begin and end.

After the animator and his assistants have completed their work on the exposure sheet, a checker goes over all of the material before it is turned over to the cameraman for pencil test. The pencil test allows the animator to check the smoothness of his work It also serves as a client checkpoint The job is then turned over to the department where cels are inked, painted and polished for the camera. Prior to final shooting, a dry run takes place on a mock camera table where drawings, cels and cutouts are put through their paces in the sequence shown on the exposure sheet. This verifies whether the components work mechanically.

Following this, regular animation photography of the production begins.

new—

Kodak shutter development combines sound-and-silent versatility with 40% extra screen brilliance!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2. Switch to sound speed. Super-40 Shutter shifts automatically to two blades. You can see the picture brighten by more than 40%! Yet there are still 48 light interruptions per second, and your movies remain comfortably free from flicker!
3. Or lock the shutter in 3-bladed position when you don't need the extra brilliance. (To return to automatic shifting, just release the locking lever.)

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Kodak's amazing new SUPER-40 Shutter

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Now, with the Super-40 Shutter, there's still another basis of Pageant superiority. This amazing shutter provides *more than 40% extra illumination* at sound-speed operation, yet thanks to its automatic-shift feature, movies are comfortably free from flicker at both sound and silent speeds.

Pageant Sound Projectors, more than ever, merit top recommendation, because Pageants have now achieved a versatility of performance never before approached in 16mm. projection! The Super-40 Shutter equips Pageant A-V Model Projectors for both sound and silent operation — makes them capable of projection not only under "normal" conditions, but also under difficult conditions of illumination, in hard-to-darken rooms, in large halls—wherever additional brilliance, extra-long "throws," or unusually large images are required!

The Super-40 Shutter is supplied without extra cost in any of three new Kodascope Pageant Sound Projector models of varying amplifier output and speaker capacity. See your Kodak Audio-Visual Dealer for full details . . . or just mail the coupon for a new free Pageant Projector catalog.

10-11

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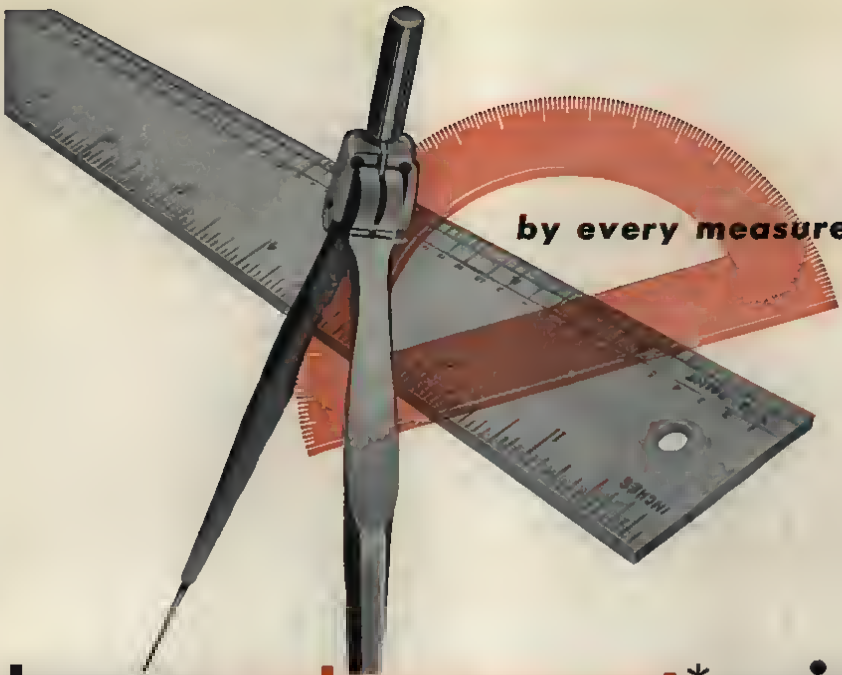

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